TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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Photo by Sarony, N. Y.

ELEANOR ROBSON.

The girl on the road has for a week been persistently in the mind of the Matinee Girl. Perhaps because friends on tour have written letters showing that they were "low in their minds." Perhaps because the first forerunning mood of Spring is not joyous, let the poet say what he likes, but heavy and livery.

Whatever the reason or reasons, she has carried in her heart all week the girl who is on the road, who is playing to "bad business," who hasn't an engagement for next season, who has decided, as she thinks unalterably, that advancement comes not by merit, but by favor; in short, the girl who is having a bad case of mental jaundice.

You dear, miserable thing! You are all wrong, believe me.

I know that early jumps and country hotels and dark, stuffy bedrooms and fetid day coaches, and cold fried potatoes for breakfast are not exhilarating. I admit that the tendency is to put you out of tune with your surroundings.

But don't get out of tune, or if you have gotten out of tune, don't stay any longer than you can help. For your own sake, for the sake of the engagement next season, for the sake of all of your career, which the Matinee Girl fervently hopes will be glorious, don't!

The road isn't much fun, although some actresses profess to like it, Ethel Barrymore among the number. And "one-night stands" deserve to be ranked among the tribulations of life. But instead of mourning and mourning and mourning like the dove, get all that is good out of the situation. There is a great deal.

Most of you hate the road because you fancy you must be in New York to "learn something." But you do learn a great deal on the road. On the whole, the odds are rather against New York in the matter.

In the first place, the road gives opportunities for study. Everybody who has set foot on the Island of Manhattan knows that New York offers few. Maude Adams is always glad to go on the road, "so that I can study," she says.

The metropolis is dizzying, distracting, or, as a St. Louis friend of mine puts it, "too fussy," for the contemplative mood of study.

Take books with you, or if the item of excess baggage troubles you, pick up such books as you need, one by one, at the second or fourth hand dealers. When you have finished them, having read, as every one should, pencil in hand for note making, and you have assimilated whatever there is for you in them—every book bears a different message to every reader—give or lend them to whoever in your company shows any interest in them, and when the books have passed through the company, give or lend them to the friend whose route crosses yours.

Do this, and by the end of the season you will be a better actress than when you left New York, for "every good book he reads makes one abler."

An actress should read the best of the new books and all of the old. She should read philosophy, the poets, history, biography, novels that contain strong character studies. I would emphasize the last, because acting is the interpretation of character, and we study character through the medium of books and men.

Julia Marlowe believes that the actress should read much of stage history and biography and many plays.

"The actor should be a constant reader, yet comparatively few have the slightest acquaintance with such guide posts in the history of the drama—and I mention only a few of the most important points upon which a player should possess information—the development of the drama by the Greeks, the Roman method of handling tragic and comic themes, the return to classic standards by Racine and Corneille, the influence of Molière on the stage of his own time and of to-day, the artistic formulas of Goethe and Schiller, the rise and decline of the classic style in England, the new school of serious drama, which attempts to set forth some of the problems that are 'shaking and vexing'—to use Henry Arthur Jones' phrase—the minds of men to-day, the lives of Garrick, Rachel, Ristori, and Booth. These are nothing more than essential themes."

Besides this technical knowledge she insists upon thorough acquaintance with the poets: "Familiarity with the works of the English poets, from Chaucer down to Keats and Shelley, will prove a most profitable investment to the player."

But, books aside, there is another means of "learning something" on the road. Study the men and women you see on the trains, at the stations, even at the hotels. Notice what they do, and find the right motive for their doing it. Often 'twill be a puzzle, but a fascinating one.

Explore the towns you visit. Don't carry away with you merely an impression of the hotel and theatre accommodations. Go to the quaint corners, the odd nooks, of the town. Even though your pockets be empty, go to the characteristic shops. You will come away with at least a larger fund of information. In the French quarter of New Orleans is a curio shop where Richard Mansfield spends most of his waking hours when he is in the Crescent City. Sometimes he buys, sometimes not, but the shop yields more than its wares. It has the fine flavor the quintessence, of the spirit of the city. That shop is one of the best points from which to study New Orleans.

No matter how often you go to a city there is still something new and curious there for you. Find it.

Then there is the physical side, always a part of an actress' working capital, that should be well looked after on the road. Two hours a day in the open air, when possible, should be as essential for her day's plans as her food. Let her walk, walk, walk. No woman is so beautiful that she will not become more beautiful by much walking out of doors, no woman so ugly but that her ugliness will be lessened by it.

Players stay in bed too much, have too little knowledge of the life and success giving powers of ozone. Walking improves the figure, strengthens and refines the carriage, promotes the circulation, so giving the fine flush of health to the cheek, the glow of vigor to the eye, and rids the mind of megrims.

One of the letters I have received from "the road" bemoans the fact that the writer couldn't carry her dumb-bells. Bless you! One of the finest systems of physical culture takes no account of any apparatus. You have hands and feet, therefore exercise. Throw the windows of your little room open and develop the lacking muscle and perhaps the lacking grace and buoyancy.

Think a great deal while you are on the road, but be sure you think the right kind of thoughts. Let them be good, healthy, vigorous thoughts, not pale spectres of ideas or mere dyspeptic wishes.

I wish that every "Beware of Pickpockets" sign might be torn down, and in their place be posted:

"Beware of the dominant thought."

It is a potent thing. We are happy or unhappy, we are successful or unsuccessful, according to the quality and the strength of that thought. It has taken one man to the insane asylum, another to the White House.

Beware of the ruling thought!

If you read books that will be good mental furniture for the rest of your life; if you study the people you meet; if you bring away a knowledge of the character of every town in which you have tarried; if you have seen to it that by exercise in the open you have preserved, if you have not improved, your physique; if you have thought logically and sanely along certain lines, not zigzag, nor in a circle, but in a straight line, arriving somewhere, you will return from your tour a bigger woman and a better actress.

You will have "learned something" on the road.

A warning, dear girls, about that little flirtation "on the road."

Be wiser than your society sister who clasps palms with a man on the beach in Summer whom she forgets to speak to if she meets him on Broadway in Winter.

If Jack Gillig is *persona non grata*, for good and sufficient reasons, when you start on tour, why in Heaven's name should he be any less so when you reach St. Louis or Denver? Don't let boredom make a dog Tray, or worse, of you.

And don't write foolish letters because you are "on the road" that you wouldn't dream of writing at home.

Don't marry some one because you are "blue" and lonesome on the road, some one whom you will apologize for when you come home. Sanity should not be a matter of geography.

A brilliant, temperamental friend of mine wrote of her Spring "blues" and her doubts and misery to a bright-faced friend of hers.

"I am wretched," she said. "Saul in his worst moments had no disorders equal to mine."

The reply I send on to my friends on tour, because there's a fine whiff of truth and a bracing breeze of hope and self-reliance in it:

"I know just what you are suffering. Your case was my case once, only much worse. I tell you about myself that it may encourage you. If others have been relieved, then you, too, can find relief. If you will just co-operate with me and be faithful to the exercise we will soon have you up and out of your negative condition.

"Then go by yourself, and take the relaxation for half an hour twice a day if possible. I know you are all tied up in a knot inside, if we could only look in and see.

"*Let go, let go, let go* the tension inside and outside your body. Go over yourself, inch by inch, if necessary, to see that every muscle is relaxed. Feel each one drop, get limp all over, until you feel yourself grow heavy in your chair.

"Then carry in your mind strong affirmations like these.

"There is nothing in the world worth worrying about.

"I am filled with active joy.

"I am positive because the world wants positive people.

"I am filled with love, and I radiate love to every one I meet.

"God is working in me and through me, and I must come into my own.

"Carry with you all the time a mental picture of yourself as you desire to be, and watch each day to see yourself develop into a living likeness of the picture.

"Go out into the park and study the dear children. See how care-free they are! How relaxed! There is no tension anywhere.

"Go home and be like those children, care-free. Throw off the burdens.

"Take a deep breath out of doors, counting eight. Hold the breath while you count eight. Exhale, counting eight. As you take in the breath, say to yourself: 'I am drawing in new life.'

"As you hold, say: 'This new life is giving me a light heart, joyousness, poise.' As you exhale, 'I am breathing out all the old bad habits of thought, all depression, all despondency.'"

I am always glad to receive letters from the girls and the boys, too, on the road. Never mind if we haven't had an introduction *de rigueur*. We are interested in the same things, in plays and players on the stage, and in thaot greatest of all plays "Life," with its great cast of Men and Women. Write whenever and whatever you like, and the reading will always be pleasant to your friend in THE DRAMATIC MIRROR office.

THE MATINEE GIRL.

NEW THEATRE IN THE BRONX.

Plans have been filed with Building Superintendent Reville for a new three-story theatre to be built at the Southeast corner of Bergen and Westchester avenues, in Bronx Borough, for the William T. Keogh Amusement Company, of the New Star Theatre in Manhattan. It will have a frontage of 188 feet and a depth of 53 feet, with a seating capacity of 1,800, and a façade of ornamental limestone and brick. The architects are Neville and Bagge.

THE HISTORY OF A CLOCK.

Yesterday there was placed in the library of the Actors' Fund Home a clock with a history.

Nearly fifty years ago it was imported from Paris by the Beach family, at that time owners of the famous estate known as "The Beaches," and now the Actors' Fund Home. The old Beach homestead, which was razed to make way for the Home, was a pretentious mansion in its day, and the host was a royal entertainer.

About the beginning of the Civil War the end came. The estate changed hands, and the superb furnishings, library and bric-a-brac were disposed of at public sale. The library clock, which Mr. Beach had personally brought from Paris, and which he valued highly, was raffled in the chief hotel at Port Richmond. There were two hundred chances at a dollar a chance. It was won by Talbot Butler, one of the oldest and best known citizens of Staten Island. It has since occupied the mantel in the well-known Butler homestead on Richmond Avenue, Port Richmond.

Two weeks ago Mr. A. C. Butler, the sole survivor of that family and now a resident of the State of Washington, came East to settle his father's estate.

Mr. Butler is an old friend of Milton Nobles, and while dining with that gentleman at The Players, the Fund Home on Staten Island was incidentally mentioned. Mr. Butler, as an old islander, became interested and asked its location. He promptly recognized it as "The Beaches," and related this story of a clock which he had often heard his father tell about. He asked whether the officers of the Home would accept the clock, with his compliments. Mr. Nobles, who is a member of the board, said he felt sure they would greatly appreciate the courtesy. Mr. Butler accompanied Mr. Nobles to the Home and personally saw the old family clock placed in position, probably not more than twenty feet distant from the spot where it was originally placed in the old Beach homestead on its arrival from Paris fifty years ago. It has kept perfect time during the entire half century. It is a most artistic bronze, symbolizing the flight of Time, with Hope filling Time's outstretched empty glass.

Mr. Butler was delighted with the atmosphere of the Home, and recollected the fact that in the little lake at the foot of the hill he had taken his first lessons in swimming and skating, over forty years before. He dined as the guest of Superintendent Allison, and spent two or three delightful hours with the old players, several of whom he had seen play before settling in the West twenty-five years ago.

ELEANOR ROBSON.

Eleanor Robson, whose portrait appears on the first page of THE MIRROR, has achieved in the title-role of Merely Mary Ann one of the notable personal successes of the dramatic season in New York. The beauty of her impersonation of the wistful little slavey has made a very strong appeal to theatregoers, and in the character Miss Robson has assuredly taken the important step from appreciated worth to recognized superiority. Her achievement has made her a star in fact as well as in name.

Born of a family of distinguished players—of whom her mother, Madge Carr Cook, is best known in America—Miss Robson came by her dramatic talents honestly, and in the few seasons that she has been before the public her advancement has been rapid. She has, however, won her way legitimately, and therefore every member of the dramatic profession is pleased over her success.

Next Autumn Miss Robson will appear for a limited time in Merely Mary Ann at the Duke of York's Theatre in London. Ada Dwyer will play in her support there, as here, but the rest of the supporting company will be English. Henry Ainley and Gerald Du Maurier have already been engaged to play, respectively, Lancelot and Peter. After her engagement in London—which will begin on Sept. 1 and will last until the middle of November—Miss Robson will return to America to begin her tour, in the same play, at the Grand Opera House, Chicago, early in December.

FORBES ROBERTSON'S SPECIAL MATINEE.

Forbes Robertson's special performance of Hamlet, on the invitation of the actors in New York, at the Knickerbocker Theatre last Tuesday afternoon, was a royal success. There were repeated curtain calls for Mr. Robertson at the end of each act, and at the end of the play he received an ovation. His Hamlet on the occasion was as beautiful as it was on the first-night, four weeks ago, and it roused the fifteen hundred or two thousand members of the profession present as actors seldom permit themselves to be stirred by acting. Mr. Robertson said to the audience:

"I am grateful for and gratified by the appreciation of my fellow-workers. There is no audience before whom I would rather play than a professional one. There is no audience kinder, none more just. This is, ladies and gentlemen—brothers and sisters—the greatest compliment that I have ever received. From my heart—ay, from 'my heart of hearts'—I thank you."

Then the vast audience, standing, cheered him. Mr. Robertson will play Hamlet at Harvard this week and then sail for England.

THE PRINCE OF PILSEN PLANS.

The Prince of Pilsen company, which came to Daly's Theatre last evening (Monday) for a third New York engagement, will appear at that playhouse for three weeks and three days, and will then sail for London on the *Etruria*. Of the several musical comedies controlled by Henry W. Savage The Prince of Pilsen was chosen to inaugurate the series of Savage productions at the Shaftesbury Theatre in London, and the piece will be played there with the same cast that has made it popular in this country. It is not at all unlikely that after its run at the Shaftesbury The Prince of Pilsen will go to South Africa, India and Australia. Colonel Savage's other musical comedies will follow The Prince of Pilsen at the Shaftesbury.

NATIONAL ART THEATRE INCORPORATED.

The National Art Theatre Society was incorporated last Tuesday in Albany, to promote the building and maintenance by private endowment and personal subscription of a theatre of the highest class in New York city, to be devoted to the presentation of classic and standard plays, American and foreign, and to the maintenance of a conservatory of acting and the theatric arts. The directors are Joseph I. C. Clark, Frank Tilford, John R. Dos Passos, Henry Miller, E. H. Sothern, Wilton Lackaye, F. F. Mackay, Isaac L. Rice, Charles Barnard, Robert Haines, Hermann Connheim, Arthur Hornblow, James S. Metcalfe, William Ordway Partridge, and Henry Tyrrell, of New York city.

ENGAGEMENTS.

H. S. Hart, for a leading part in Horace B. Fry's new play, Love's Pilgrimage.

Edmond D. Lyons, as stage director of Love's Pilgrimage.

Margaret Henry, with Porter J. White's Faust company, to play Marguerite.

Arthur Willmore, with the William Gillette company for next season.

Percy Wilson, by Edward Waldman, for Dr. Lanyon in Dr. Jekyll and Mr. Hyde.

Willard Bowman and Gerret Campbell, for In the Shadow of the Gallows.

Emma Frederick, for the Shipman Brothers' As You Like It company.

George L. Stout and Augustin True, for the Shipman Brothers' Othello company.

Franklin Jones, with the Kingdon-Courtenay Stock company, of Albany.

Lole Bridge, singing and dancing soubrette, with Conroy and Mack's Comedians, at Dover, N. J., March 21.

By Brown and Lessey: Freeman Barnes and Ora Lee (Mrs. Barnes), for the Richmond Theatre Stock company, North Adams, Mass.

Emmet Shackelford, now playing in The Ruling Power at the Garrick, has been engaged for Edwin Holt's supporting company in The Cardinal.

REFLECTIONS

The Irish Pawnbrokers company closed its fifth season on March 26 at Altoona, Pa. They had been out since Aug. 12 with the loss of but two nights. Manager Spears arrived in town yesterday, and reports a successful year. The coming season will open as usual the latter part of August.

Florence Gerald, who was engaged by Wright Lorimer to originate the part of the Witch of Endor, will not appear in the production of Shepherd King.

Maud B. Sinclair recently was in a head-on collision ten miles west of Cedar Rapids, Ia., coming from Dakota. She nearly went through a trestle bridge, but hung on in the dark over a ravine to a sleeper till rescued by a negro porter and one of the passengers. She is said to have lost a diamond ring in the excitement.

Esther Tittell, whose work in leading roles in light comedy has won much admiration, sailed for Europe on the *Campania* on March 26. She will visit London, and will proceed thence to Paris, where she will spend several months in serious study of French comedy methods.

Eduard Waldmann will make a Spring tour in a dramatization of Robert Louis Stevenson's Dr. Jekyll and Mr. Hyde, under the management of W. V. Johnson. He has been surrounded by a company, including A. W. Stone, Harry Sloan, Clinton Ferry, Percy Wilson, Charles Mack, Samuel Howard, Alvina York, Marie Wolfe, Agnes Hoffmann, and Marie Martell. A. H. Leavitt will go in advance.

Amelia Summersville has written a coon song, which she will very soon introduce to the public.

Padget Geraldine Watrous, of Cleveland, Ohio, has returned from filling engagements in Illinois. She was the soprano soloist at the seventy-fifth anniversary of the Presbyterian Church, in Danville, Ill.

Elizabeth Emmet made her debut as a professional actress at the New Rochelle Opera House Saturday, March 26, appearing in the support of Clara Bloodgood, in The Girl with the Green Eyes. Miss Emmet is a collateral descendant of Robert Emmet.

The Elinore Sisters will go out again next season in Mrs. Delaney of Newport, the farce-comedy in which they starred early this season.

Josef Hofmann has cabled Henry Wolfsohn that he will accept his offer for a five months' tour in the United States and Canada next Winter, beginning in November.

Grace B. Hubges' 129 similarities between her Sweet Jasmine and the Castle-Belasco Sweet Kitty Bellairs the law could not detect, Judge Lacombe, in the United States Circuit Court has fully denied Miss Hubges' plea that a stop be put to the performance of the play in the Belasco Theatre. He said that no direct evidence of copying either of language or dramatic situations was shown, and that "a comparison of the two plays shows they are wholly dissimilar in plot, in characters, in text and in dramatic situations."

Paul Gilmore, of 1512 Broadway, filed a petition in bankruptcy on March 26, with liabilities of $1,525 and no assets. A. A. Cooper, Jr., of Dubuque, Iowa, is a creditor for $1,000 for money loaned in 1900. The other debts are for printing and royalties.

Fritzi Scheff, the comic opera star, had a narrow escape in a railroad wreck recently on the Michigan Central. The collision occurred at 7.30 A.M., at Concord, Mich. An eastbound express struck the train on which she rode, and the shock threw the prima donna clear through the door of her compartment into the aisle of the car. She was slightly bruised about the arms and shoulders. The car was badly smashed.

Katherine Rober, whose company rested Holy week, spent the time in New York and resumed her tour at Pittsfield, Mass., yesterday.

Minnie Fielding, of The Sign of the Cross, returned to New York for her Holy week vacation. After a six weeks' Spring tour she will enter the vaudeville ranks for the Summer.

N. Brigham Hall and Son have leased for Kirke La Shelle his plot of 9,200 square feet at Long Acre Square and Forty-seventh Street to Felix Isman, of Philadelphia, for a term of twenty-one years at an aggregate rental of $300,000 and taxes. No immediate improvement of the La Shelle property is contemplated.

There has been a shift in Kirke La Shelle's business staff, owing to Mr. La Shelle's departure for Europe. T. Louis White has been transferred from Lawrance D'Orsay's company to the New York office; H. S. Daniels, who has been managing the tour of the No. 2 Earl of Pawtucket company, has joined Mr. D'Orsay, and Wilson S. Ross has taken Mr. Daniels' former place.

Judge Lacombe, in the United States Circuit Court, last Thursday signed an order declaring Franklin Bien, George Lederer and Herman Oppenheim in contempt unless they appear as witnesses before United States Commissioner Shields, acting as a special master, and give testimony in the suit of the Pan-American Amusement Company against Robert E. Maguire, deputy sheriff of Boston.

Leopold Lane has been engaged to support Kate Claxton in a revival of The Two Orphans.

Helen Blye, of The Wizard of Oz company, who was taken ill in Washington five weeks ago, will soon rejoin that company.

Albert Parr, who has been with the Virginia Earl company in Sergeant Kitty, will join The Prince of Pilsen company at Daly's in his old part of Lieutenant Tom Wagner, and sail with that company for London April 30.

Georgie Mack has returned to the Foxy Grandpa company to play his original part, and will star in a comedy-drama under A. H. Wood's management, opening early in August.

Maude Amber was entertained by the Eagles of Bakersfield, Cal., on March 23. Miss Amber has been visiting her mother and brother for some weeks, and the Eagles gave a "ladies' night," the first one in the history of the local eyrie, in Miss Amber's honor. Miss Amber will open at the Grand Opera House, San Francisco, April 17 for two weeks, with the same company she was so long identified with at Fischer's Theatre and in the East. The company will go to Australia, sailing May 5, playing two weeks at Honolulu and two weeks at Auckland, New Zealand, and then appearing at Sydney for an indefinite time. Miss Amber will still continue to play the leading roles. The company intends playing the Weber and Fields pieces exclusively.

Annie Buckley, who plays the village orphan in The County Chairman, at Wallack's Theatre, is a daughter of the late E. J. Buckley, one of the best known heroic actors of his time.

The combination dining and sleeping car "Peggy" and the stateroom coach "Paris," now being built to order at Wilmington, Del., will house the Peggy from Paris company during its next season's tour. The train will also include two newly constructed cars for the transportation of scenery and baggage.

Oreste Vesalla, leader of the Royal Marine Band, will be married on May 4 to Florence Egan, of Cincinnati.

Olive Jameson, of the Wilbur Opera company, who was seriously ill for some time at the hospital in Kingston, Ont., has recovered sufficiently to be able to go to Detroit, where she is visiting friends. She will not be strong enough to return to her work this season, and will spend the Summer at her home in St. Paul.

J. A. Wellerstett was called from New York to Omaha last week, to see his father, who is at the point of death.

Minnie Seward, of the Seward Show, was recently called to her home at Dunkirk, N. Y., owing to the death of her sister.

Blanche Sharp played the leading role in The Mocking Bird this season, and is at present in A Venetian Romance.

IN OTHER CITIES

SAN FRANCISCO.

For years we have waited for Mrs. Fiske to return to us, and now she is here, the greatest actress on the American stage to-day. On Monday, March 21, Mrs. Fiske opened at the Grand Opera House to the largest and most fashionable audience of the season in the five-act drama, Mary of Magdala. Mrs. Fiske has taken the city by storm, and the play and her portrayal of the part are the comment of the week. The critics, one and all, have nothing but praise for the fine acting of Mrs. Fiske, as well as that of the entire co. The scenic effects and the stage pictures, the standard of which Mrs. Fiske has set, have made it difficult for others to follow. Her art is of the most intellectual type; her original methods and versatility remarkable. The color scheme of the costumes worn by Mrs. Fiske in the play is in keeping with her regeneration, from the marvelous gown of cloth of gold in the first act to the matchless white robe in the final scene. Mr. Bosworth's Judas was a strong characterization of the discarded lover and the passionate patriot. Frank Gilmore as Flavius, the Roman, gave his role with a clear and distinct enunciation. The mob scene was the best we have ever had. Each voice seemed to have its own distinct personality. The entire production was the most stupendous seen in the city for years. A good business followed the first night's performance. Next week we are to have Mrs. Fiske in her original conception of Ibsen's Hedda Gabler.

Mary Mannering opened on Monday night for a two weeks' engagement 21-3 at the Columbia to a good house, in Leo Ditrichstein's bright comedy, Harriet's Honeymoon. Miss Mannering is a great favorite here, and many of her admirers were on hand to welcome her. The part of Harriet is well suited to Miss Mannering's lighter vein, and it was a delighted audience that filed out after two hours of continual laughter and keen enjoyment. Mr. Byron is always good, and Thomas A. Wise had a big reception. Mr. Kolker made a good impression.

Theodore Kremer's The King of Detectives was the bill at the Central 21-28. It is a spectacular and sensational melodrama and abounds in striking situations. Hershall Mayall as the detective would have done a lightning-change artist credit in his different clever make-ups and the speed with which he got from one to the other. He is still the topmost favorite. Miss Lawton as the persecuted girl was capital. Edna Elsmere, a Californian, who has not been seen here for several years, made her first appearance as Olga, the adventuress. She was accorded a flattering reception, and showed in her performance remarkable stage training. Myrtle Vane and Elmer Booth deserve special mention for their good work, and the rest of the co. were well cast. Next week comes The Hustler, and Elmer Booth, the comedian, will be specially featured.

Ben Hendricks, the popular Swedish dialect comedian, presented his new play, by Sidney R. Ellis, Erik of Sweden, on Sunday night (21-28) at the California Theatre to a packed house. The play is a very light melodrama, with many a bright line of comedy through it. Mr. Hendricks has a beautiful voice and sympathetically renders several good songs. The co. is well balanced. Anna Eva Fay comes next week to the California.

The Alcazar started on its second week of Parsifal on Monday, 21. The house equaled the capacity of the opening night, and the final performance is still far off. Miss Block and Mr. Durkin are receiving praise for the fine portrayals of their difficult roles. Harold Forman, the boy soprano, is delighting the big audiences with his marvelous voice. The entire production is a delight.

The Tivoli's opening this week (21-28) is Mr. Pickwick. The opera was beautifully staged, the costumes bright and picturesque, and the stage settings delightfully and artistically shown. The music is bright and catchy, and many of the songs have already "caught on." Teddy Webb was Mr. Pickwick; Ferris Hartman, Sam Weller; Arthur Cunningham, Tony Weller; Wallace Brownlow, Jingle, and Schuster Squire, Wardle. George Chapman, who was the Mr. Winkle in the original production, has his old part. Forrest Seabury was especially engaged for the part of the fat boy. Dora de Fillippe made her first appearance in this city as Arabella. Bessie Tannehill was Mrs. Bardell, Anna Meyers was Polly, and Aimee Liecester was Rachel Wardell. First honors should go to Teddy E. Webb and Miss Meyers, who were excruciatingly funny and kept the audience in a continual roar. Miss Fillippe made a very good impression. There are three baritones in Mr. Pickwick, Cunningham, Brownlow, and Mr. Chapman, who is new, and he had a good solo in the last act. Miss Tannehill had a jolly role in Mrs. Bardell and easily won the plaudits of the house.

Judson C. Brusie is at work upon another funny burlesque for Fischer's Theatre. There will be a main entrance 40 feet wide at Fischer's when the improvements are finished. Two stairways will run direct from the balcony to the street, and the entire auditorium will be enlarged.

Fifty-two of John P. Kennedy's personal friends tendered that gentleman a banquet the other evening and formed a club for social purposes. The name of the club will be The Rounders, and "Didn't He Ramble" has been selected as the song to open every affair given by the club. It was voted that the club attend each opening night at Fischer's Theatre in a body.

The last two performances of The Rounders will be given at Fischer's Theatre this evening, and to-morrow, Monday night, there will be something entirely new. The Rounders was quite an innovation at this house, and the business for three weeks was unusually large. Monday evening Kismet, a Turkish lyric musical comedy, will be given here for the first time.

On 21, at Lyric Hall, the first chamber concert of the eighth season of the Minetti String Quartette was given, assisted by Francis Rock, pianist. The members of the quartette this season are: Guilo Minetti, first violin; Edward Lada, second violin; Charles Trainor, viola, and Arthur Weiss, violoncello. The next two concerts are being looked forward to on Friday, 8, and Friday, 22.

The violin recital of Otto Spamer at the Century Hall on Thursday, 24, was well attended. Gyula Ormay was at the piano. OSCAR SIDNEY FRANK.

SEATTLE.

The Shay Grand Opera co. pleased patrons of the Grand Opera House March 6-9. Rose Cecelia Shay, the star, who was well remembered by many for her pleasing work last season, was in excellent voice. Her Carmen was especially good. The co. was a capable one and gave satisfaction. Ben Hendricks appeared in a new Swedish play 11, 12 called Erik of Sweden. Having achieved much popularity here by his appearance for several seasons in Ole Olson, the star was welcomed by friendly audiences, who were pleased with the play.

Seattle Theatre dark 6-12.

The Third Avenue had a very prosperous week 6-12 with Richards and Pringle's Minstrels. The opening was to a capacity audience and business was large throughout the week. These minstrels are putting up a fine show this season, such a one as would shame in comparison some of the higher priced minstrel shows that we have seen here from time to time. The first part went with a rush under the direction of William Garland, conversationalist. S. H. Dudley, Clarence Powell, Dude Kelly, and M. Campbell were the comedians. The acts of the olio were all clever. S. H. Dudley has written much of the incidental music for this season, and his own song, "Satisfaction to Me," which he sings, was a big hit.

Denman Thompson was seen in The Old Homestead at the Grand Opera House 17-19. This play had been seen here before, but never with Thompson in the character of Joshua Whitcomb, and the opportunity of seeing this master of the rural drama in his own masterpiece was one that commanded the attention of our theatregoers. Full houses were present during the engagement. The star may be said to be even better than ever before. He had not been seen before in Seattle, but the writer had the pleasure of witnessing his Joshua Whitcomb elsewhere on this coast in 1899, and his present performance seemed even better than then. This seems natural, for, as a local paper has pointed out, the star's age is now 71, and that of the character he portrays is 70. Like J. H. Stoddart, he is truly a grand old man of the stage. The double quartette sang excellently and received many encores. The co. was one of even capability throughout, and the performance uniformly excellent. Anna Held 21-23. Uncle Tom's Cabin 26. Ward and Wade's Minstrels gave fair performances to fair audiences at the Seattle 18, 19. The Baker Theatre co. 27-2 in The Christian.

The Olympia Opera co., that played a previous engagement here this season, had a very successful week at the Third Avenue 13-19. This is the first opera seen at the Third Avenue for several seasons, and the novelty was very pleasing to the patrons. Said Pasha and The Isle of Champagne were the bills for the week, and both were given good performances. Lottie Kendall was pleasing as leading lady and John E. Young was capable as comedian. Bills for next week are Olivette and La Mascotte. The Game Keeper 27-2.

The Alcazar Theatre, formerly the Madison, under which name it was never a success, has been going for two weeks now as a stock co. enterprise, with the Platt-Stevenson co. as the attraction. The co. opened 6 in Monte Cristo, and Lost Paradise was the bill for the week 13-19. The co. has among its players several who are popular in this city, and headed by Hayden Stevenson and Sidney Platt it is thought the co. will make a success of its engagement at this house. Pink Dominoes 20-26. A Night Off 27-2.

Harold Bauer, pianist, will give a recital at the Grand 24.

Anna Held was at the Grand Opera House March 21-23. Blanche Walsh 3-6.

The Seattle was dark 20-26. The Baker Theatre co. in The Christian 27-2. In A Midnight Bell 3-9.

The Olympia Opera co. played its second week's engagement at the Third Avenue 20-26 to good business. Olivette and La Mascotte were the bills for the week, and both operas were given pleasing performances. Mahara's Minstrels 27-2, with the exception of 1, Good Friday, when the house will be dark, according to the usual custom of the management. The Game Keeper 3-9.

The Platt-Stevenson co. closed at the Alcazar 20-26 with Pink Dominoes as the bill. Lillian Sutherland and Martinetti were specially engaged for the week, and her work and that of the co. pleased the audiences. The Platt-Stevenson co. will now go to the Lyceum Theatre at Tacoma. They had played for three weeks at the Alcazar, and though the business they did was better than any that had been done when this house was known as the Madison, still it was not sufficiently satisfying to the management to warrant a continuance of the engagement. The Redmond co. will open 27 with Davy Crockett as their first week's bill.

The Egan Dramatic School held their commencement exercises at the Grand Opera House the afternoon of 21. The audience, which was of good size, was assembled by invitation. Esther J. Mason won the Norman Hackett gold medal for pure English, and William Lewis won the diamond medal presented to the school by the Northwest Theatrical Association for the best acting. The Egan Dramatic School has been recognized as a success for more than a couple of seasons now, and many of its former pupils are now winning success on the stage. A Summer school season at East Seattle is contemplated by Mr. Egan.

RODNEY D. WHITE.

KANSAS CITY.

Fay Davis, supported by the Empire Theatre co., presented Whitewashing Julia at the Willis Wood March 24-26 to fair business. The play was really very interesting and at times quite amusing, and presented as it was by a most capable co., it deserved much better patronage than it received. Miss Davis' portrayal of Julia Wren was one of the most natural and thoroughly artistic performances seen here this season. Guy Standing, as Stillingfleet, was responsible for most of the comedy and was excellent, sharing honors with Miss Davis. W. H. Crompton furnished an exceedingly fine characterization as Semways, the lawyer. Louise Drew, as Trixie, put much life and spirit into her part, and is deserving of much praise. Other principal roles were excellently cared for by F. Newton Lindo, Herbert McKenzie, Ida Vernon, Elizabeth Stewart, Doris Keane, and Ida Waterman. The production was well staged.

The Four Cohans played an engagement of four nights and one matinee at the Willis Wood 27-30 to big business. These popular entertainers have always played here at the Grand heretofore, and at popular prices, so their rise to a strictly high-class house, with prices nearly double what they were formerly, was the cause of considerable comment and speculation as to how they would be received. The change, however, seemed to have cut but little figure, for the house was practically sold out at every performance. Running for Office, their vehicle this season, differs but little from The Governor's Son, their former offering. George M. Cohan was, as usual, the favorite, winning many laughs and rounds of applause. Josephine Cohan shared honors with her brothers, her excellent dancing being a strong feature of the performance. Jerry J. Cohan has a legitimate style of comedy, that was most refreshing after witnessing the farcical extremes resorted to by orther members of the co., while Helen M. Cohan was entirely adequate to the role assigned her. The chorus was of only fair attractiveness, but sang well, while the staging and costumes were very ordinary. The Bostonians 31-2. Denman Thompson in The Old Homestead 4-9. William Faversham in Lord and Lady Algy 18-20.

David Harum, with William H. Turner in the title-role, was the attraction at the Grand 27-2, playing to the usual good business. Mr. Turner is very satisfying in the title-role, and while his portrayal differed somewhat from that of his well-known predecessor, Mr. Crane, it was at all times consistent. The supporting co. were adequate to the demands made upon them. The production was appropriately staged. David Higgins in His Last Dollar 3-9.

A Ragged Hero held the boards at the Gillis 27-2, repeating its big success of last season. The play retains its many thrilling features that made it so popular before, and the presenting co. was even stronger than the original organization. The piece was well staged. Why Girls Leave Home 3-9.

Ole Olson has been seen here many times, but it came again 27-2, this time to the Auditorium, where it did a fair week's business. The presenting co. did not make over much of their parts, the title-role, in the hands of P. D. Brattstrom, being only fairly well done, while Miss Defor, Miss Brenner, and George Mellville were about the only ones who deserve mention. The Devil's Auction 3-9. Little Johnny Jones 10-16.

The Symphony Orchestra, John Behr, conductor, gave their final concert of the season at the Auditorium the afternoon of 25 to the largest audience ever gathered to hear that talented organization.

E. S. Brigham, manager of the Gillis Theatre here, left last week for Hot Springs, Ark., to be present at the opening of his new theatre in that city, which takes place 31. The theatre has just been completed at a cost of $100,000, and has been leased to Mr. Brigham for a long term of years. This is a valuable addition to Mr. Brigham's string of theatres, which now includes two in Kansas City, two in Hot Springs, Ark., and one each in Webb City, Mo., Atchison, Kan., and Carthage, Mo.

Forest Park will open its second season May 8, nearly one month earlier than usual for our out of door resorts. Colonel John D. Hopkins, of St. Louis, will continue in charge of the park, with Lloyd Brown as resident manager. The park will offer an excellent line of amusements, some of the new features being a Helter-Skelter, a Katzenjammer Castle and a miniature railroad. The Summer theatre will again be devoted to vaudeville, and by a special arrangement will be on the circuit with the Masonic Temple Roof-Garden, at Chicago, and Forest Park Highlands at St. Louis. D. KEEDY CAMPBELL.

INDIANAPOLIS.

English's has been dark since the Grand Opera last week, but reopens with Nat Goodwin in a revival of A Gilded Fool March 30. There has been a large sale and a good house is assured. Mr. Goodwin is a great local favorite. He has not been seen here in this play for nine years or more. Judging from the heavy demand for seats at the opening of the sale, Rogers Brothers will play to large audiences during their engagement 1, 2, including a matinee. Julia Marlowe 6. Amelia Bingham, two performances, 9.

Another melodrama by Theodore Kremer, this time a new one, Rachel Goldstein, played to crowded houses at the Park 24-26. Louise Beaton, for whom the play was written, is a delightful comedienne. She has a special talent for playing Hebrew character parts. Lillian Hale Emory, Arthur E. Sprague, Edward Archer, E. L. Walton, Walter Snyder, Sam Green, Herbert K. Betts, Eva Morris, and Caroline Richings were the other good participants. The stage settings were unusually good.

East Lynne, with Ines Forman in the leading role, was the opening attraction of the week at the Park 28-30. Miss Foreman was particularly pleasing in the earlier scenes of the play. Cellmont S. Barkland made a handsome young Archibald Carlyle. Vernon Somers made a good villain. There was nothing better in the play than the veteran actor John Dillon's impersonation of the old servant, which provided the comedy. Avis Lobdell made a delightful Barbara Hare. The other parts were well filled by Madeline Winthrop, Jeffrey Frazer, Amy Erdman, Jane Richardson, Dorothy Greig, Philip James, and J. F. McKee. The play was enthusiastically received. Katzenjammer Kids 31-2. For Her Children's Sake 4-6. Hot Old Time 7-9.

The Indianapolis Newsboys' Band made its first appearance this season in a concert at the Universalist Church 23.

Thomas' Orchestra, with Frederick Stock directing, and Oliver Willard Pierce, a local pianist of great prominence, as soloist, gave a fine concert at the German House 24. A large, attentive, and enthusiastic audience was present.

Florence Atkins, of this city, gave a song recital at the Propylaeum 25, assisted by Miss Benaldin Smith, violinist, and Edward Izelman, 'cellist.

George B. Williams, of New York, will give two Shakespeare readings, evening 12 and afternoon 14, at the Propylaeum.

The New York Symphony Orchestra, under the direction of Walter Damrosch, and the singers assisting in Parsifal in concert form will be heard in this city 28 at Tomlinson Hall.

The Elks entertained informally at their club rooms for those who took part in the minstrel performance recently. Refreshments and dancing followed the entertainment. Johnny Carroll, a member of the Brooklyn Lodge, was present. He is a general favorite with the Elks here. He was on the bill at the Grand last week.

George Considine, of Fall River, Mass., property man, and Thomas Carrick, of Brooklyn, N. Y., the electrician of the Rachel Goldstein co., playing at the Park last week, were injured in a collision between a long scenery truck heavily loaded, and a trolley car. Carrick was slightly injured. Considine received a scalp wound which rendered him unconscious. He was removed to the Dispensary for treatment and soon recovered his reason, and the attending physician advised him to sit in the hall until he felt better. In the absence of the physician Considine walked out and wandered about the streets in a demented condition until midnight, when he regained his senses and entered the hotel and learned that the police were searching for him. The members of the co. were greatly worried over his disappearance.

Jules Von Tilzer, brother of Harry, the song writer, was here two days last week on his way from New York to Chicago. Indianapolis is Mr. Von Tilzer's old home.

Joseph Sheehan, of the Savage Grand Opera co., which was here last week, was the guest of Mr. and Mrs. F. Percy Weadon during his stay in the city.

Mrs. George Edwin Hunt, of this city, has been engaged to create the role of Princess Nightingale in Pixley and Luder's new opera, Woodland. Before her marriage to Dr. Hunt, Mrs. Hunt, then known as Ida Brooks, was in comic opera, in which she was very successful.

Henry M. Talbot and Fred C. Dickson, who, with their wives, have been in Mexico for a month, will return home this week. PEARL KIRKWOOD.

DENVER.

When one asks Denman Thompson why he does not act in something besides The Old Homestead, he replies, "What's the use, when the house is filled at every performance of the good old standby?" And so it was at the Broadway for the week beginning March 21. The Bostonians filled Peter McCourt's theatre to overflowing with Robin Hood and The Serenade, while the new Queen of Laughter, put on Monday night, was a flat failure. Of all the money gathering musical comedies of the present day, Robin Hood stands in the van. And the reason is simple. In no other musical sketch is there such a number of thoroughly good songs, so full of the element of catchiness and at the same time so meritorious in the quality of their music. It all goes to show that something really worth while is appreciated by the public when it is not too high above an average education of taste. Barnabee was the old Barnabee, perhaps the voice not so full and clear as of yore, but the genial stage manner always the same, and, as usual, one of the best stage drunks in the business. The way he steers for the door of the inn is something that will be remembered. Fifteen years ago I first heard the joke about the eagle brain and the massive eye, and I laughed just as unctiously as in former years. It might have been the old memory that did it all, but if the theatre is to be filled by people enjoying old recollections, and they are willing to pay for them, I see no reason why they should not have what they want. Howard Chambers was a treat. When Will Scarlett began to sing every one settled down in his or her seat with unqualified enjoyment. His voice is strong without harshness, full and deep without a hint of flabbiness, and most pleasing in its flexible tones. He has the most pleasing manner while on the stage of any actor that has been in Denver this year. It is a combination of frank good humor that appeals directly to one close enough to see his expressions. Joseph Ratliff as Little John was also good, as were Douglas Ruthven and Friar Tuck. The latter was especially to be commended for the effortless way in which he made his part seem perfectly natural. Little Kate Condon as Alan-a-Dale was most industrious during the play, with good effect, she used her voice well, and her figure speaks for itself. For the most part the women of the cast were evidently chosen for their voices, which is an advantage when the ears as well as the eyes are to be reached. Next week Denman Thompson, followed by the Four Cohans, Paula Edwards in Winsome Winnie, Rogers Brothers, Richard Mansfield, and Anna Held.

Isabel Irving was successful. The Curtis, Manager Felton, was not well filled at the beginning of the week of March 21, but the houses improved as the days passed. Miss Irving gives a sweet characterization of Virginia Carvel, and is what I always suspected the original to be, as thought out by the author—a gentle society woman, who under powerful stress could be capable of temporary depths of character, but who, like the rose, needs the sunshine to be in her element. Not deep but pleasant—that was the impression that The Crisis left behind. With Miss Irving's acting we cannot find fault, nor with her hoop skirts, in their dainty quaintness, nor with her sweet, expressive face. The characters of Clarence and Stephen Brice were overshadowed by those of Judge Whipple and the Colonel, which latter were exceptionally well taken by Charles Lamb and Thomas Hall. The women thought Wilfred North very handsome but did not believe that he would make a good lover, why, the uninitiated cannot determine. The house party scene was a marvel of stage setting, the garden being most like a home-made one. The argument of the North and South as taken up first by Stephen and Clarence, and then finished in a most energetic manner by the Colonel and the Judge, ending in a wild hurrah, was the best carried out part of the play. Virginia flitting about trying to keep the peace lending the pleasant background that completed the whole.

McFadden's Row of Flats filled the Tabor week March 21, with the usual good houses. George and Alex made their customary hit, and whatever is said of the show as a whole this much is certain, the actors go at things with a vim, one is conscious of energy, and that is a good trait in the days of actors who think it a sign of superiority to look bored and to act in a careless manner. The chorus was acceptable and the evening's entertainment was enjoyable. Next week Murray and Mack. Following them, Al G. Field, Sag Harbor, Daniel Sully, Our New Minister, and Rose Coghlan. WILLARD PACKARD HATCH.

SPRINGFIELD, MASS.

The local College Club, an organization of women, presented March 26 the English comedy, Ralph Roister Doister, which is said to be as old as Everyman. Only women took part, and only women were permitted to see it, so it is impossible for me to say how the legs of the Springfield school teachers acted in comparison with Edith Wynne Mathison's. The comedy was said to be very ably presented.

In The Superstition of Sue 30 we saw the second performance of the new farce, which is being arranged for a New York run. It is by Paul Armstrong, a metropolitan journalist, well known to readers of sporting and pugilistic events as "Right Cross." There were some very merry moments in it, and others that dragged. The action was punctuated throughout by subway explosions, which enter somewhat into the plot. This may be more appreciated in New York than here. The cast was a very able one. Wilfred Lucas making the best hit as Percy Flage, Sue's brother. Helen Lackaye, Wilton Lackaye's sister, had the title-role, which is subordinate to nearly every other role in the farce, which in itself is farcical. Walter Perkins as the artist was never off the stage for a moment, and did the best he could with an impossible part in impossible situations. Jack Webster, Nellie McHenry's son, made a hit as an ex-prize fighter, who was giving instructions in boxing. His description of how he knocked out a man was really eloquent, and evidently came right from "Right Cross'" heart.

A sharp contrast in farce construction and work was shown 31 when Charles Hawtrey and his English co. presented Saucy Sally, also headed New Yorkward. It is a polished French production, made over by skilled but decorous English hands, and such an evening of continuous, unbroken merriment as the farce and its clever interpreters furnished has not been experienced at Court Square this season. Mr. Hawtrey as the bogus skipper of the bogus ship, Saucy Sally, was at his comedy best, and Fanny Brough as his suspicious mother-in-law was a constant comedy delight. Arthur Playfair made an individual hit as the bluff and boisterous ship owner, and did Fred Thorne as an old sea-dog. The two Americans in the co., Julia Booth and Frances Belmont, didn't cause the Stars and Stripes to wave any less proudly, and every minor part was ably taken.

When Johnny Comes Marching Home stopped here on its homeward march 1. It appeared here just about a year ago, and packed the theatre. This time it didn't by a good deal. But the stage was packed; indeed, it takes only a couple of characters in this hoop-skirt opera to make the stage uncomfortably crowded. Coming are Mrs. Carter in Du Barry 2, Nance O'Neil in Hedda Gabler 4, Babes in Toyland 6, 7. The Earl of Pawtucket 12. The Wizard of Oz 13, 14. Hoyt's Moving Pictures 15, 16. 'Way Down East 18-20.

The New Gilmore had a week of drama that was worth while with Thelma 28-30, and For Her Sake 31-2. Yet it is a question whether the patrons appreciate the change from the rubbishy melodrama that seems to flow in an endless stream with only now and then a specimen that shows intelligent construction and sane, clever dialogue. Frank Rainger, a Springfield actor, was prominent in Thelma, and Baronell Von Zeimer was featured in songs. A Man of the World comes 4-6 and The Minister's Son will be on his trail 7-9.

The members of the Bowser-Craven Stock co., which is to open at the Nelson Theatre 4 in My Friend from India arrived in town and are rehearsing daily. The latest addition to the co. is a strong one, Marion Ballou, all season with The Ninety and Nine. If the Spring engagement is successful, and it ought to be with the people here and the plays promised, Springfield may be vouchsafed that pleasant warm weather institution, a Summer stock co. EDWIN DWIGHT.

LOUISVILLE.

Amelia Bingham in the Decourcelle drama, Olympe, appeared at Macauley's March 28-30, supported by a strong co., in which were Creston Clarke, Edgar L. Davenport, and Harry Woodruff. The play was elaborately mounted, handsomely costumed, and made a most favorable impression. Bertha Galland in Dorothy Vernon of Haddon Hall will finish the week to assured good business, as the advance sale has been large. Julia Marlowe will open a brief engagement at Macauley's 4 in When Knighthood Was in Flower.

Harry Blakemore and a jolly co. scored a hit at the New Masonic week commencing 28 in the military farce comedy, Hello, Bill. The Brothers Byrne will be the next attraction at the New Masonic, appearing 4.

At the Avenue the melodrama The Fatal Wedding proved a potent attraction week 27-2. Gertrude Haines' Celestial Choir, little Cora Quintin, and Baby Zera Keife were noticeably attractive specialty features. Over Niagara Falls opens for a week 3.

The concert given by the Philharmonic Orchestra and the Musical Club at the Auditorium 28 was a musical event of more than ordinary interest here. The programme was an excellent one, and the solo numbers were especially well rendered. Underlined at the Auditorium are Maud McCarthy, the Irish violiniste, and Sousa.

The Last Days of Pompeii, an enterprise of John J. Palmer, came to grief in the South, and the Louisville members of the co., including Miss Meffert, a daughter of Colonel W. H. Meffert, have returned to

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this city. Reports are rife concerning unfair treatment, unpaid salaries, and unpleasant experiences generally.

The death of Joseph Simons, a local tenor of high repute, is deeply deplored here. Mr. Simons had numerous flattering offers to enter a professional career, but declined them. He had a most genial temperament and was considered a highly artistic singer.

Louisville Lodge of Elks held its annual election of officers 28, and Simon N. Jones, a man well known to visiting professional people, is now Exalted Ruler.

Colonel C. D. Shaw is making a success in his joint management of the New Masonic and the Avenue, and is a very busy man these days. Both of the houses will show a handsome balance on the right side of the ledger at the end of the season, which is now approaching.

It is stated that James B. Camp has canceled his lease of the Auditorium, and that the owners of the property will wreck the structure and the site will be used for other purposes. This will mark the passing of a noted place of public amusement which is somewhat unique in places of the kind. While located almost on the outskirts of the city, with what must be styled an unprepossessing exterior, it was in reality one of the most complete playhouses in the United States, considering the large stage, stock of scenery and electric devices; in fact, everything of an up-to-date nature that makes a modern theatre complete. Upon its stage appeared in its life as a place of public entertainment many of the most famous stars in the dramatic and musical firmament, including Patti, Irving, Bernhardt, Modjeska, Booth, and many others. Manager James B. Camp will, however, continue his energetic career as a purveyor of amusement events for Louisville people, and announces that he has secured a lease of Phoenix Hill Park, and is actively arranging for a season of Summer opera there in 1904. He states that he has associated with him Joseph Fay, an experienced man in such affairs, well known to Louisville people through several seasons of Summer opera in the past at the Auditorium, and a co. of forty-five will be engaged to open the season at Phoenix Hill Park about June 1 with probably The Mikado as the opening opera.

CHARLES D. CLARKE.

PROVIDENCE.

The Prince of Pilsen on his first visit to this city at the Providence Opera House March 28-2 was given the best kind of a reception, and one would not have thought it was Holy Week. The houses were very large and the production was worthy of them. The co., with, perhaps, a few exceptions, was excellent, and a better looking and singing chorus has not been here this season. John W. Ransone as Hans Wagner, who is mistaken for the Prince, has many natural qualifications for the character, and he provided much amusement. Hobart Smock as Carl Otto, the real Prince of Pilsen, displayed a rich voice in the stein song, and Lou M. Harlow, Polly Guzman, Belle Bucklin, Ivar Anderson, Victor Morley, and Sherman Wade filled the requirements of their respective roles to a nicety, that made the production a very enjoyable one. Camille Clifford as the Providence girl in the songs of the cities received an ovation. Virginia Earl in Sergeant Kitty 4-9.

At the Empire 28-2 A Man of the World was given for the first time in this city to good houses. The piece offers splendid opportunity for William Bonelli and Rose Stahl to show their skill and ability, and as Sir Harry and Hope Lovelov, respectively, give fine portrayals. Evan Harries as Lovejoy, Julia King as Mrs. Martin, and Little Wanda as Dick gave good support. On the Bridge at Midnight 4-9.

The White Slave was well presented at the Imperial 28-2, and a fair business was done. Harry C. Montague and Helena Collier had the leading roles and were well supported. Robert Emmet 4-9.

At the Park 28-2 the Harcourt Comedy co., headed by Charles K. Harris, appeared in a repertoire comprising Man's Enemy, The Gunner's Mate, Knobs o' Tennessee, Wicked London, Reaping the Whirlwind, and New York After Dark. The business was fair. For Her Sake 4-9.

The third house in town to announce a Summer stock season in the Providence Opera House. The co., under the management of James T. Malone, will be headed by Isabelle Evesson, for the past two seasons a member of the Albee Stock co. It is promised that the productions will be complete and elaborate, and that the co. will be a competent one. The date of opening is May 23.

Managers Spitz, Nathanson, and Ames last week awarded contracts for several new buildings, including a new theatre to be located at Hoyden Heights-on-the-Bay.

Sousa's Band is due here for afternoon and evening concerts at Infantry Hall 6. John L. Miller, of Clark's Providence Band, has the local management.

Hon. Henry A. Palmer introduced in the House of Representatives 29 an act fixing a penalty for the unauthorized presentation of dramatic compositions, operas, etc. The act as drawn for Rhode Island is as follows: "Any person who causes to be publicly performed or represented for profit any unpublished or undedicated dramatic composition or musical composition, known as an opera, without the consent of its owner or proprietor, or who, knowing that such dramatic or musical composition is unpublished or undedicated, and, without the consent of its owner or proprietor, permits, aids, or takes part in such performance or representation, shall be guilty of a misdemeanor, and upon conviction thereof shall be fined not less than $50 and not more than $300, or be imprisoned not less than thirty days nor more than three months."

HOWARD C. RIPLEY.

TORONTO.

One of the cleverest and freshest musical comedies seen in Toronto for years was that presented at the Princess March 28-2, when Three Little Maids was rendered. This is its first performance in this city, and the production, from the pen of Paul Rubens, of London, was received most enthusiastically at every one of the eight performances. There was not a weak spot in the co., and all minor parts, to the most minute detail, were presented in a manner which it is seldom a theatregoer's privilege to witness. With such a capable organization individual mention means notices for the whole co. The principal parts, however, were so artistically portrayed that it would be an injustice not to single out the clear cut work of George P. Huntley, who took the part of Lord "Daisy" Cheyne, and acted the English nobleman in a most finished and artistic way. He was in a class by himself. Maurice Fasken was also conspicuously prominent for good work. All of the three little maids—Madge Crichton, Delia Mason, and Elsa Ryan—seemed born for the casts they were in, and to their splendid efforts no small degree of the success of the engagement is due. George Carroll and J. Edward Fisher were also shining lights. Many people were not satisfied with attending one performance of the play. Richard Golden in King Dodo 4-9.

The ever popular Hanlon's Superba played to good houses at the Grand 28-2, with Good Friday matinee. New tricks, jokes and eccentricities have been added to the host of others formerly presented, and young and old alike were able to enjoy the laughable entertainment from first to last. The presentation of Superba here has always been the signal for good receipts at the box-office, and this engagement was no exception to the rule. The Bonnie Brier Bush will be presented by J. H. Stoddart and co. 4-9.

The co. which presented The Night Before Christmas at the Majestic Theatre 28-2 was above the average in ability seen here in melodramatic productions, and the piece itself outrivals most shows of this class at present on the road. The play has been seen here before, and its popularity on this visit was more marked than ever. King of Detectives 4-9.

Gertrude Peppercorn, the talented English pianist, gave a recital in Massey Hall 29 and received an overwhelming reception from the splendid audience in attendance.

Parsifal, by Walter Damrosch and the New York Symphony Orchestra, will be given in Massey Hall 5. The National Chorus, conducted by Dr. Albert Ham, assisted by the Chicago Symphony Orchestra, will be heard in Massey Hall 13, 14.

Clifford Williams (William Clifford), who has been with Walker Whiteside, and who finished the season with Richard Mansfield, has returned to his home here after the completion of his season.

STANLEY McKEOWN BROWN.

MILWAUKEE.

Francis Wilson and a strong cast appeared at the Davidson March 24-26 in Erminie before large audiences. The revival of this clever comic opera was much enjoyed, and big hits were scored by William Broderick, Jessie Bartlett Davis, Sig. Perugini, Marguerita Sylva, Jennie Weathersby, and Clara Belle Jerome. Original production of The Sho-Gun, by George Ade and Gustav Luders, 31-2.

Young Tobe Hoxie was seen by good houses at the Alhambra 27, with Ernest Lamson, the author, in the leading role. The play is a good one, and sustained the interest of the audience from beginning to end. Albert Tavernier was conspicuous in the cast for an admirable portrayal of old Tobe Hoxie, and J. M. Byrnes and Stanley Murphy gave unusually good character interpretations. Excellent renditions were also offered by Lydia Knott, Edgar Norris, James Ashley, Sarah Padden, R. Brandon Mitchell, and Master Lambert Hillyer. Barlow's Minstrels 3-9.

The Stain of Guilt at the Bijou 27 attracted a large audience of lovers of thrilling melodrama, and the performance made a hit. Francis Murray did clever work as a detective who appears in a variety of disguises. James A. Heenan was good as Buford. Mattie Lockett won favor as Callie, and Lillian Seymour contributed a clever portrayal of an emotional role. Praiseworthy work was done also by Ned Leavitt, John Rucker, Peter Craig, and William A. Tully. Human Hearts 3-9.

The Thanhouser co. offered Ten Nights in a Bar Room at the Academy 28 before a good house. The old play was well handled, and satisfactory portrayals were given by Albert Brown, J. Francis Kirke, Edgar Baume, Lee Baker, James A. Boshell, James Kyrle MacCurdy, Edith Evelyn, Grace May Lamkin, and Kate Woods Fiske, R. C. Chamberlin scored a big hit as Switchel, his singing specialty with Miss Fiske earning many encores. At Piney Ridge 4-10.

The German Stock co. produced Die Rosa Domino and Abu Seid as a double bill at the Pabst 27, at the benefit given to August Meyer-Eigen. A large audience enjoyed the entertaining programme. Renaissance will be given 30 and Pastor's Richs 3. Dr. Richard Strauss will appear at the Pabst 31, accompanied by Madame Strauss De Ahna and Sydney Lloyd Wrightson.

Parsifal will be rendered at the Alhambra April 29 by the New York Symphony Orchestra, the Arion Club and Cecilian Choir, and twelve prominent soloists, all under the direction of Walter Damrosch.

CLAUDE L. N. NORRIE.

NEW ORLEANS.

The Vinegar Buyer, with Ezra Kendall as principal and the only interesting character in the cast, was the attraction at the Tulane Theatre March 27-2. Kendall's droll and quaint humor is much to be commended, and his many jokes met the instant favor of the audience. The play has not much to recommend it. Aside from the title-role, the others in the cast are given no opportunities. Owing to Holy Week, business was only fair. Fay Davis 3-9.

At the Grand Opera House the Baldwin-Melville Stock co. put on Jesse James, a strenuous melodrama, and the patrons of the house were fully satisfied in so far as stirring and exciting climaxes were concerned. Lester Lonergan assumed the title-role, and his make-up was particularly clever. Mabel Montgomery and Emilie Melville do a small quantity of clever work, and John T. Dwyer and Tom Findlay were the villains of the play. Charming Flo Parker was not in the cast, but in an entr-acte sang delightfully "When You Are Near" and met with quite an ovation. Why Women Sin 3-9.

At the Crescent Lavinia Shannon, who a few seasons ago was quite a favorite in stock work here, appeared in A Friend of the Family 27-2. George W. Barnum does some good comedy work and, with Miss Shannon, is really the whole show. A Girl from Dixie 3-9.

The Alice Treat Hunt Stock co. at the Elysium Theatre presented Uncle Tom's Cabin 27-2, and gave entertaining and well attended performances during the week. Louis F. Morrison, a newcomer, made a satisfactory Uncle Tom, and with Miss Hunt as Topsy, their emotional scenes were very effective. Hal de Forest, Herbert Brennon, and Mabel Trunnell showed their usual ability. Camille 3-9.

Alma Powell gave an illustrated lecture on Wagner's beautiful musical drama, Parsifal, at the Athenaeum 28 to a large and appreciative audience. The lecture included the biography of Wagner, a history of Beyreuth, its festival theatre, and a recital of the absorbing themes of Parsifal.

L'Athenee Louisianais awarded its annual medals to the successful essayists on a given subject. The subject this year was "Rostand and His Theatre." Jean Badoil and Mrs. W. J. Sheldon were the successful medalists. This organization has for its purpose the preservation and advancement of the French language in this community.

J. MARSHALL QUINTERO.

ST. PAUL.

The admirable and artistic presentations of Alexander the Great, Julius Caesar, and Macbeth, by Louis James and Frederick Warde at the Metropolitan Opera House March 21-23 were thoroughly enjoyed by good audiences. A unique, ingenious and entertaining comedy drama, The Mummy and the Humming Bird, was presented admirably by Paul Gilmore and an excellent co. in support at the Metropolitan 24-26, and was heartily enjoyed by good sized and appreciative audiences, evidenced by the liberal applause bestowed throughout the performance. Paul Gilmore, a young actor of agreeable presence, expressive countenance, and pleasing voice, as Lord Lumley, gave a very even and consistent reading of the role. His deep rich voice was used with good effect and his acting was admirable throughout. Mr. Gilmore is not unknown to St. Paul theatregoers, and he received a warm reception. The play was well staged and the women were handsomely gowned.

The musical and society event of the season was the opening of the English Grand Opera season at the Metropolitan 28 by Henry W. Savage's English Grand Opera co. In an artistic and superb production of Othello. The house presented a brilliantly festive "first night" appearance, most satisfying to both artists and audience. The opera was staged beautifully and handsomely costumed. The scenic effects were superb throughout. Mr. Sheehan, Mr. Goff, Miss Rennyson, Mr. Fulton, Mr. Patton, Mr. Bennett, and Miss Newman sang at their best. The efficient conductor, Mr. Emanuel, kept the principals, chorus, and an orchestra of forty pieces well up in their work. The performance gave general satisfaction. The co. will present Othello, Lohengrin, and Carmen week 28-2, and grand sacred concert 3. Francis Wilson in Erminie 4-9.

The offering at the Grand Opera House 27-2 was Wedded and Parted. A full house and a well pleased audience first night gave the players a welcome. The co. was adequate to the drama. Frank Gheen as Herbert Dixon played the part well. Alexander Leonard as Harry Snider, the villain, gave a most convincing portrayal. Virginia Thornton was pretty and sympathetic as Nora Farleton. Mary E. Cunnard as Marion Cameron handled a thankless part creditably. Anna Barclay as Mannette and Charles F. McCarthy as James contributed the comedy. Balance of the cast made the most of their parts. The Stain of Guilt 3-9.

GEORGE H. COLGRAVE.

MINNEAPOLIS.

Old wine is best, and not infrequently old comic opera is better than the newer brands. Francis Wilson has found it so, at any rate. Mr. Wilson was at the Metropolitan Theatre for the week beginning March 28, in his revival of Erminie. With him came William Broderick, Signor Perugini, Jessie Bartlett Davis, Marguerite Sylva, and Jennie Weathersby of the original cast. Madge Lessing, however, gave us (and Wilson) the cold shoulder, and refused to come here. The Jakobowski opera proved a potent attraction, and Wilson had good business all week. He was interviewed by one of the local papers Tuesday to the effect that he had decided to abandon opera and return to the "legitimate." But then, he may change his mind; so cheer up. Frederick Warde and Louis James occupied the Metropolitan stage 23-27, presenting their new play, Alexander the Great. Macbeth, and Julius Caesar. Shakespeare, by the way, drew better than the novelty. Wadsworth Harris, an old Minneapolis favorite, was in the co., as was Norman Hackett, a young man who seems destined to achieve something big in his profession. He is a Michigan alumnus, and was entertained while here by fraternity brothers of the Minnesota Chapter.

Another one of Theodore Kremer's thrillers was at the Bijou 27-2. The title even was Kremerish, the bills announcing that it was all For Her Children's Sake that somebody or other did something. The co., however, was much above the average, and the patrons of the house were delighted with their work.

At the Lyceum Dick Ferris and his co. presented Howard Hall's romantic play, A Soldier of the Empire. Leslie Bingham, a newcomer, made a hit, and Ben Johnson and W. H. Murdoch did fine work in their respective roles.

J. R. Rogers is in the East on business in connection with his Unique Theatre, a vaudeville house, which is to be erected next Summer and for which contracts have been let.

The Press Club of Minneapolis will give a benefit matinee at the Metropolitan the first week in May, and the boys are making elaborate preparations for the event.

CHARLES M. LANE.

DETROIT.

Carl Hagenbeck's Trained Animal Show is the offering at Lyceum Theatre March 27-2, and the entertainment provided is both interesting and novel. This collection, from almost every quarter of the globe, is probably the greatest aggregation of performing animals in this or any other country, and when one stops to consider what a gigantic task it must have been to train some of the ponderous beasts, their tricks are nothing short of marvelous. Then, again, it seems an almost impossible undertaking to make them work together in harmony, and what Mr. Hagenbeck has accomplished in this respect is wonderful. The group comprises over 150 animals—lions, tigers, panthers, pumas, polar bears, elephants, dogs, seals, sea lions, goats, hogs—and birds of every description. Much comedy is furnished by Mr. Kerslake's group of performing hogs and is a striking example of man's mind over animal instinct. The specialty of the polar bears, clumsy, heavy looking fellows, is interesting, and the equestrian act of two tigers and a small Ceylon elephant called forth considerable comment. The final tableau, in which some of the fiercest of the animals are grouped together, is a most incongruous sight, but very effective. The Professor's Love Story next here.

Two Little Waifs, than which there is no more popular offering with Whitneyites, is billed at the Whitney Theatre 27-2. This thrilling but sanely constructed melodrama of Lincoln J. Carter is always sure of a hearty welcome at this house, where it is an old-time favorite. The chief features are the clever work of little Stanley and Lolita Lamb, who enact the title parts, and the scenic effects, which Mr. Carter generally takes care of in good shape. Sully Guard is still the hero and Charles Gardner the villain. Blanche Shirley assumes with great satisfaction to her audience the double role of the heroine and adventuress. Uncle Tom's Cabin week of 3.

Creatore's concert at Light Guard Armory 15 called out a large and enthusiastic audience. This most eccentric of all band masters has come to be a great favorite, and his visits serve only to increase his popularity. Parsifal largely constituted the programme, which was exquisitely rendered.

A. FRANCIS.

MONTREAL.

King Dodo opened at the Academy March 28 to fair business. As in most of the other comic operas (?) we have had this season, there is the same chorus of pretty girls, the same picturesque scenery, the same well drilled choruses and marches, with the same calcium light effects, all of which are of the best, and the same stupidly dull libretto, filled mostly with comic paper jokes of a decade ago, and some fairly catchy but wholly unoriginal music. Chief credit is due to Richard Golden. By the strength of his own funny personality he made King Dodo absolutely funny, though for all the librettist had given him to work on, it was like making bricks without straw. Harry Davies as Pedro sang well the numbers alloted to him. Isabelle Underwood made a handsome Queen Lil. Daisy Hamlin a sweet Angela. Maud K. Williams a dashing Piola, and Gertrude Barnes an altogether charming Annette. The Isle of Spice 31-9.

More Than Queen paid a return visit to Proctor's 28-2 and did, for Holy Week, a satisfactory business. William Humphrey repeated his excellent performance of Napoleon. Bessie Humphreys did capable work as Josephine. W. J. Romain, a Montrealer, again appeared as Lucien Bonaparte. Martin's U. T. C. 4-9.

John B. Wills Musical Comedy co. opened at the Francais 28 to fair business in In Atlantic City, which may be described as a mixture of the old comedy, Our Boys, up to date slang, and specialties. The specialties were decidedly the best part of the performance. Richards, the female impersonator, did excellent work both in the play and in his songs and dances. Kate Helston sang some catchy songs, and a troupe of acrobats, whose names did not appear on the programme, did a really fine act. The Two Old Cronies was given 31-2. Hanlon's Superba 4-9.

The National is closed during Holy Week. Mr. and Mrs. Paul Casseneuve are paying a visit to New York.

Racine's Athalie is the bill at the Nouvautes.

W. A. TREMAYNE.

BUFFALO.

Fritzi Scheff delighted large audiences at the Teck March 24-26. Mrs. Bessie Pean-Gard, a very prominent society woman of this city, is a member of the co. E. H. Sothern opens a three-night engagement 31, presenting The Proud Prince.

Master Gabriel, supported by a very clever co. of comedians, began a week's engagement at the Star 28 in Buster Brown. Prominent in the cast are George Ali, Buster and Tige; Edward Bixley as the tramp (exceptionally good), Al. Lamar, and Mamie Goodrich. The Six Musical Cuttys, grown from the Four Musical Cuttys, are seen in a pretty musical act. Buster Brown is the best show seen in Buffalo in many months at popular prices. Next week, Parsifal.

The Lyceum did a very good business Holy Week, and the magnet was Charles E. Blaney's latest melodrama, For His Brother's Crime. Montgomery Irving in the role of Victor Sterling is given a good opportunity to show his strength, as well as to do some good acting. Next attraction, Mason and Mason.

Queen of the White Slaves, a thriller from the first act to the last, was the attraction at the Acamedy week of 28. The leading roles are taken by Theodore Friebus, Aileen May, J. E. Miltern, and Joseph Carter. Next week, In Convict Stripes.

John R. Stirling will send The Cardinal co., with Edwin Holt in the title-role, out for a Spring tour in less than a fortnight.

Charles Diem has closed a very successful season on the road, and returned home for the Summer.

Active preparations are being made for an elaborate out of door production of A Midsummer Night's Dream the first week in June, for charity.

Since Walter Baldwin, of the Baldwin-Melville Stock co., that will play a return engagement here this Summer, has assured the young ladies that William Farnum will be the leading man, they are all waiting patiently for the opening, and they say give us Romeo and Juliet.

P. T. O'CONNOR.

JERSEY CITY.

'Way Down East came to the Academy of Music March 28-2 to fine patronage. This good play makes an annual visit here, and it is always a financial winner. The pretty story, clean comedy, pathos, and clever character drawing makes 'Way Down East an artistic success. It is an excellent production, and the snow storm scene is fine. The co is one of the best ever seen in the piece. Phoebe Davis repeats her familiar role of Anna Moore, and she acts it with ease and grace, and in a manner to leave no doubt of her artistic ability. Robert A. Fisher as the old Squire is excellent. He is firm, commanding, and yet warm-hearted. Mrs. Sarah Stevens as Louisa Bartlett is very good. Ulric Collins is capital as David. John Brennan as Hi Holler and his comedy is first-class. C. C. Blanchard as the town constable is very good. The quartette is a feature, and the selections are good. The other parts were well looked after. Rose Melville as Sis Hopkins 4-9. Queen of the White Slaves 11-16.

When Women Love was the offering at the Bijou 28-2 to good business. The play is not so lurid for a melodrama and is rather quiet. The parts are well cast and good people work hard to make the play satisfactory. William Carr as the detective assumes a number of clever characters and he has the dialect for each one of them. He is a good actor. The other parts were well handled. The Village Postmaster 4-9. Haverly's Minstrels 11-16.

James Hannon, electrician with Ada Rehan and Otis Skinner, was at his home in this city 28-2, when the co. rested.

The Elks' benefit is on for April 6.

Sousa's Band is due here 11.

William H. Sherwood, business manager for Rose Melville in Sis Hopkins, is here doing excellent work for his attraction. "Pop" has a host of friends here, and they are all trying to outdo each other in the entertaining line.

WALTER C. SMITH.

PORTLAND, ORE.

The Shay Opera co. appeared at the Marquam Grand March 21-23, opening with Carmen and following with Il Trovatore, Bohemian Girl, and Faust. All four operas were sung with a style and spirit which found ready response in the strong indorsement of four appreciative and considerable audiences. The star, Rose Cecelia Shay, Mary Carrington, Joseph Fredericks, Francis Carrier, and George Shields met with particular favor for fine acting and singing. Blanche Walsh opened 24 in Resurrection to good business. The large and well balanced supporting company rendered material assistance to the star, who is an especial favorite with local theatregoers. Anna Held opens 30 with Mam'selle Napoleon.

The Baker Stock co. presented Humbug 20-25 as the closing attraction at the home theatre for the season. As a result and as evidence of the good will and appreciation in which this popular organization is held, the attendance, usually good, was increased perceptibly. George Alison enacted Roland Reed's old role with special credit to himself and delight to the auditors. Fine portrayals were given by Father Lyon as Mrs. Ponsby, William Bernard as Ned Ramsey, Miss Gleason as Mrs. Shaw, and C. E. Ireslee as Jacob Barty. The new Neill-Morosco co. opens at the Baker 27 in When We Were Twenty-One.

The Game Keeper occupied the boards at Cordray's 20-26 to happy financial results. Thomas J. Buritt in the title part received genuine and hearty approval not only for good acting, but also for excellent singing. Sadie Marion made a charming heroine. Little Baby Patti came in for a great deal of attention. The Olympia Opera co. comes to Cordray's 27 for a return engagement with La Mascotte.

JOHN F. LOGAN.

CLEVELAND.

With the opening of the new Prospect Theatre 4 Cleveland will have seven playhouses, and the following week the German Lyric will open, making eight.

Maude Adams was given a grand ovation at the Euclid Avenue Opera House 28, where she opened a week's engagement in The Pretty Slater of Jose, which cannot be said to be a vehicle suited to Miss Adams' artistic temperament. It is different to her Babbie, but in their love for the talented little actress the audience overlooked the heavy lines of the play. The supporting co. is a fine one, and Henry Ainley, a new actor to our theatregoers, was well received. Marie Tempest 4-10.

Vaughan Glaser and his excellent co. gave a fine production of Men and Women for the third week's bill at the Colonial 28-2. When We Were Twenty-one 4-10.

At the Lyceum 28-2 Kate Kennark was seen in the exacting role of Cigarette in Under Two Flags, and pleased large audiences. Royal Lilliputians 4-10.

Al. Martin's famous Uncle Tom's Cabin production was at the Cleveland 28-2, and did a record breaking business. Little Church Around the Corner 4-10.

Drew and Campbell have at last leased the Colonial Theatre, and the Avenue at Detroit. Manager S. U. Collins is no longer connected with the Colonial, and it was rumored that Vaughan Glaser would finish his season at the Lyceum on account of certain agreements. However, this remains to be seen.

The Baldwin-Melville Stock co. will open the new Prospect, and also their ante-Summer engagement, 4, presenting The Christian for the initial bill.

Sousa's Band will give a concert at Gray's Armory 18.

WILLIAM CRASTON.

TOLEDO.

The Red Feather, with Grace Van Studdiford and co., played return engagement March 30 to S. R. O. The star and comedian Sullivan renewed the good impression which they made on the former visit, and everyone was delighted with the sumptuous manner in which the opera was put on. Rogers Brothers packed the house 31.

The Lyceum had A Hot Old Time 27-30. Eddie Weston assumes the part made famous by Johnny Ray, and does it well. The co. was large and furnished numerous good specialties.

At Burt's Barney Gilmore was the attraction 24-26. Kidnapped in New York seems to be better than ever this season. The star is supported by a good co., and numerous specialties enliven the piece at short intervals. From Rags to Riches was the bill 27-30, and was an enjoyable melodrama, well acted and staged.

The Empire had the Rice and Barton co. week 27. Barton is a good comedian—one who does not tire his audience.

Manager Frank Burt is home after a sojourn at Hot Springs, much improved in health. The Glazier Stock co. will open the Grand 11 and play all the big comedy successes. Harry Glazier will be leading man and Nina Morris leading lady. Emerine Campbell will be the ingenue and Arthur Hoops, juvenile. Others engaged are Miss Nelson, Mary Blankson, Claude Brooks, William Barwold, and Arthur Gerther.

C. M. EDSON.

COLUMBUS.

The Great Southern Theatre presented March 25, 26 the Rogers Brothers in their season's farce, The Rogers Brothers in London. Two capacity audiences witnessed the performances, and they were moved to frequent laughter by the work of the stars. The Silver Slipper played at this house, under the auspices of the local Aerie of Eagles, 28-2. Good houses attended each presentation, and the "Champagne Dance" and the "Four and Twenty Men" song regularly received from four to five encores. Gertrude Millington, the six English dancing girls, and the comedian Snitz Edwards were accepted here as being competent in their roles.

At the High Street 24-26 the farce Happy Hooligan packed the house to its capacity, and 28-30 The Katzenjammer Kids organization did the same thing. This style of farce always means a prosperous engagement to this theatre.

The Empire Theatre Stock co. is offering its patrons Sol Smith Russell's well-known success, Peaceful Valley. Frank E. Camp, the leading man, depicts the role made famous by Mr. Russell and achieves a satisfactory accomplishment. The entire interpretation given is a clever one.

J. CLARENCE SULLIVAN.

OMAHA.

At the Boyd Fay Davis in The Whitewashing of Julia was seen by large audiences March 22, 23. Roselle Knott repeated her former successes in When Knighthood Was in Flower 25, 26. Miss Knott is supported by a capable co., and in general the piece was well received. One Night in June was presented by a competent co. to small business 27. Manager Burgess announces The Bostonians 29, 30. The Four Cohans 1, 2. Paul Gilmore 3, 4. William Faversham 8, 9. Weary Willie Walker 10. Parsifal 11.

At the Krug Lincoln J. Carter's melodrama, Too Proud to Beg, was presented by a very good co. to a series of large audiences 24-26. The scenic effects were up to the usual Carter standard. Nobody's Claim opened a half week's engagement 27 to a good house. The specialties were heartily applauded and the stereopticon views unusually good. May Howard's Burlesquers 31-2.

J. R. RINGWALT.

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CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Tim Murphy March 21 won merited praise; attendance large. Hoyt Comedy co. 22-26 in A Soldier of the Empire, The Children of the Street, The Valley of Kentucky, A Woman's Sacrifice, Trapped by Treachery; business fair. James Boys 8, 9. Joseph Jefferson 13. Kilties' Band 14, 15.——ITEM: Elliott Dexter, of the Tim Murphy co., took sick 21 and was taken to Providence Infirmary, where he remained entire week. He is now convalescent and leaves to join his co. at Jacksonville, Fla.

HUNTSVILLE.—OPERA HOUSE (Thomas F. Littlejohn, mgr.): Dark.——ITEM: James Shallcross, a well-known theatrical man of Louisville, Ky., has signed a contract with the Park Pavilion Co. to manage the Pavilion during the Summer season. The season will open the first week of May and will continue about four months, with high-class stock and vaudeville attractions. Hamilton's Imperial Stock co. and the Arnold Opera co. have been booked.

BIRMINGHAM.—BIJOU THEATRE (Ed E. Williams, mgr.): A Little Outcast March 21-26; satisfactory attendance. The Factory Girl 28; fair house. The Pride of Jennico 4-9. A Hero in Rags 11-16.——JEFFERSON THEATRE: Ezra Kendall in The Vinegar Buyer 23. Tim Murphy in A Bachelor's Romance 24. A Girl from Dixie 25. Maxine Elliott in Her Own Way 29.

MONTGOMERY.—THEATRE (Hirscher Brothers' mgrs.): Wizard of Oz March 21 pleased packed house. Tim Murphy in A Bachelor's Romance 23; excellent performance; small business. Ezra Kendall in The Vinegar Buyer 25 delighted good business. A Girl from Dixie 26; pleasing performance to moderate business.

TUSCALOOSA.—ACADEMY OF MUSIC (Myer and Walker, mgrs.): Hoyt's Comedy co. March 28-2; good business; co. pleased greatly. Plays: Soldier of the Empire, Valley of Kentucky, Woman's Sacrifice, James Boys, Trapped by Treachery, The Moonshiner's Daughter, Tie that Binds, Shadows of a Great City.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, mgr.): Tim Murphy in A Bachelor's Romance March 26; excellent co.; poor house.

SHEFFIELD.—MEYERS OPERA HOUSE (Thomas P. Littlejohn, lessee): Black Patti 2.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): The Knowles (hypnotists) March 28-2.

ARIZONA.

PHOENIX.—DORRIS THEATRE (F. W. Stechan, mgr.): Professor C. W. Fait (hypnotist) March 15-19. Maloney's Wedding 22. Kilties' Band 23 pleased crowded houses.——ITEM: Arizona is to have a theatrical "Syndicate." Manager Stechan is organizing the Arizona circuit. Phoenix will have the supervision of the theatre to be built at Yuma and of all the northern territory inclusive of Jerome, Prescott, and Congress. All the territory south of Phoenix will be equally divided between Manager Rosetti, of Tucson, and Manager L. H. Monahan, of Bisbee.

ARKANSAS.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Miller-Bryan co. March 21-26; popular prices; good business and co. Hoity-Toity 31. Jack Taylor co. 11-16 (except 12). Ezra Kendall 12.——ITEM: The formal opening of the New Auditorium will be on the 31st inst. and the play on that night Hoity-Toity. The advance sale of seats to writing is very good.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Murray Comedy co. March 21-26; very light houses. Plays: War of Wealth, Black Flag, Pike County Folks, Forgiven, Her First Born, Brought to Justice; co. weak. Hoity Toity 1. Black Patti 6. A Ragged Hero 7.——PINE BLUFF OPERA HOUSE (M. Holland, mgr.): Hans Hansen 23 to capacity; pleased.

FORT SMITH.—GRAND OPERA HOUSE (Ed S. Stable, mgr.): Four Cohans in Running for Office March 24; excellent performance; large and highly pleased audience. Hoity-Toity 29.

OSCEOLA.—ITEM: Season closed because of high water. Manager W. H. Pullen is having damage done by storm of March 22 repaired, and a general overhauling of the Opera House is in order.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): The Silver Slipper March 24-26 to packed houses; big co.; well staged. Ben Hendricks 28-31.——BURBANK THEATRE (Oliver Morosco, lessee): The Hills of California 19-26; fair show and co. to the usual good audiences. Human Hearts 27-2. Florence Roberts 3-9.——GRAND OPERA HOUSE (Clarence Drown, mgr.): New York Day by Day 20-26; strong melodrama, with a passable co.; crowded houses. Slaves of the Mine 27-2. A Modern Magdalene 3-9.——CASINO THEATRE (J. E. Waldeck, mgr.): The second week of Twirly Whirly continued to pack the house nightly. Barbara Fidgety 28-9. Helene Montrose, a stunning Los Angeles girl, will make her debut in this attraction.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Charles B. Hanford in The Merchant of Venice March 17; good co. to satisfactory business. Human Hearts 20; poor co. and small house. The Silver Slipper 23; full house; everybody pleased. Slaves of the Mine 25. Daniel Sully in The Chief Justice 27. Ben Hendicks 2. Mary Mannering 9. Wiedemann co. in repertoire 10-16. Mrs. Fiske 21. Anna Held 23. A Wise Woman 24. McFadden's Flats 26. The Girl from Dixie May 1. Four Cohans 2. Isabel Irving 5.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Silver Slipper March 21, 22; extra fine production to capacity. Daniel Sully in The Chief Justice and The Old Mill Stream 23, 24; fair performance; small attendance. Sag Harbor 26, 27; excellent show; house packed. Eric of Sweden 28, 29.——YE LIBERTY THEATRE (H. W. Bishop, lessee and mgr.): James Neill Stock co. in Barbara Frietchie 21-27; one of best shows of season; business very good. Same co. in The Cowboy and the Lady 28-3.

WOODLAND.—OPERA HOUSE (E. C. Webber, mgr.): Bates-Watson co. March 14-19. Plays: Jim the Westerner, Whose Baby Are You, A May of Mystery, A California Romance, Jack o' Diamonds; good performances; excellent business. In the Shadow of Sing Sing 19; audience enthusiastic; house full. Florence Roberts 2.

SAN JOSE.—VICTORY THEATRE (S. C. Oppenheimer, mgr.): Human Hearts March 18; good co; fair business. Daniel Sully 20, 21; good co.; poor business; Eric of Sweden 27. Silver Slipper 31, 1. Nat C. Goodwin 4. C. B. Hanford 5.——GARDEN THEATRE (Stanley Ross, mgr.): All dates canceled. Will remain dark until 3.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): Sag Harbor March 19; very good co. and house.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Al. H. Wilson in A Prince of Tatters March 14; fair business; good co. and performance. Mary Mannering 15 to capacity; well balanced co.; appreciative house; good production. Bostonians in The Serenade 19; good business. McFadden's Flats 28 canceled. Field's Minstrels 30.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskett, mgr.): Sandy Bottom 22; good business; good co. Down by the Sea 29. The Crisis 30.——NEW AUDITORIUM (J. B. Boyer, mgr.): Richards and Pringle's Colored Minstrels 28; formal opening of Auditorium. Punkin Husker 1.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): University of Colorado Glee and Mandolin Clubs March 25; well received; good business. Telephone Girl 28. Murry and Mack 3. Four Cohans 10. Daniel Sully 13. Sag Harbor 17.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Punkin Husker March 25; fair business; pleased. McFadden's Flats 29. Field's Minstrels 2. Telephone Girl 5.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. R. Grier, mgr.): The Telephone Girl March 27 to good business; fair co. Field's Minstrels 10. Daniel Sully 14.

LA JUNTA.—THEATRE (W. S. Talbert, mgr.): The Telephone Girl March 25; co. pleased; business fair. Sandy Bottom 4. Maloney's Wedding 8.

ROCKY FORD.—GRAND OPERA HOUSE (H. G. Sigman, mgr.): Sandy Bottom 5. Maloney's Wedding Day 9. Human Hearts 22.

SALIDA.—OPERA HOUSE (W. W. Roller, mgr.): Down by the Sea March 31.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr): Clyde Fitch's play, The Girl With the Green Eyes, with Clara Bloodgood in the leading role of jealous Jenny Austin, drew large audience 25. While the play contains situations of real dramatic strength it lacks in delicacy of touch and finesse. Jealous Jenny was charmingly played by Miss Bloodgood, and Robert Druet made a capital husband. Lulu Glaser and her co. again packed the house in the pretty opera of Dolly Varden 26. Miss Glaser is a favorite here and her appearance was the signal for an ovation. The Toreador, with Jeff De Angelis, was presented to a well filled house 28. While the work of several of the principals was excellent, the production as a whole seemed shopworn and a part of the chorus seemed to possess little ambition. Mr. De Angelis was extremely funny and his dancing was a feature. The Superstition of Sue, a new farce of up-to-date New York life, was offered for the first time on any stage 29, and while there were occasional flashes of humor, the play was forced and the acting labored. The three acts take place in the apartments of Adrian Andrews on the brink of the subway, and if the applause from the audience had only been as deafening and as frequent as the blasts from the stage, the farce would be safe. Walter Perkins struggled hard with the role of Andrews, a caricature of an aesthetic artist, but he had to carry too much of a burden upon his shoulders, and was not successful with his talky part. Eddie Heryn and William Friend played their roles capitally. The farce was preceded by a delicious little skit entitled The Blue Grass Handicap. It does not seem possible that the same pen could have written both, one so dainty and carefully worked out, the other so stupid and carelessly evolved. Viola Allen and her strong co. drew a large and fashionable gathering 30. Miss Allen's Viola in Twelfth Night proved one of her most aesthetic roles, and she was supported by a notable co. Charles Hawtrey in Saucy Sally 1. When Johnny Comes Marching Home 2. Sousa 4. Nance O'Neil 5. Mrs. Leslie Carter 8, 9. Babes in Toyland 14-16. Calve in Carmen 22.——WOOLSEY HALL: Three thousand people heard Bach's Passion Music 29. The Oratorio Society sang the music most artistically.——NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.; W. H. Van Buren, assist. mgr.): An Orphan's Prayer did excellent business 24-26; capable co. and first-class production. At Cripple Creek, Hal Reid's border drama, proved a banner attraction 28-30. Girls Will Be Girls 31-2. The Lighthouse by the Sea 11-13. Her First False Step 14-16.——ITEMS: James Young, of Viola Allen's co., gave a most interesting talk on Shakespeare while here afternoon of 30. —Professor Sam Sanford, of Yale, gave a supper at Hofbrau House after Bach Passion Music 29. Among the guests were all of the soloists, Mr. and Mrs. Arthur Whiting, and Mr. and Mrs. George Chadwick Stock, of Boston; Mr. Frank Damrosch, of New York, and Professor and Mrs. H. W. Parker, of this city.
JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Lulu Glaser, charming, clever and jolly, in Dolly Varden was greeted by very large house March 25, Jefferson De Angelis and a competent co. presented The Toreador 26 to well pleased and good audiences. Corse Payton's Stock co. are drawing large, well pleased audiences 28-2, presenting a varied repertoire, consisting of The Two Colonels, Michael Strogoff, Over the Hills to the Poorhouse, Lost Paradise, Thelma, and Drifted Apart; between acts entertaining vaudeville acts. Yiddish Opera co. 4. Sousa's Band 5. Nance O'Neil 6, 7. Babes in Toyland 11-13.——HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): At Cripple Creek 24 drew good audiences; melodrama well played. A very capable co., headed by Philip McCarthy and Mabel Florence, presented Hearts Adrift 25, 26 to large audiences, who applauded and enjoyed the well constructed melodrama. A Hidden Crime 30, 31, also abounding in sensational incidents and climaxes, was liberally patronised and applauded. Sky Farm 1-3. Mrs. Leslie Carter in Du Barry 4, 5.
A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Clara Bloodgood in The Girl with the Green Eyes March 24. Patrice 25, 26 in Driven from Home furnished adequate excitement and satisfaction to melodrama lovers. Real Widow Brown 29. Side Tracked 30. Viola Allen in Twelfth Night 31. Hearts Adrift 1, 2. Thelma 4. Power of the Cross 5. Mrs. Carter in Du Barry 6, 7. The Minister's Daughters 8, 9. Weber and Fields 11. William Bonelli 12, 13. The Lighthouse by the Sea 14-16. Ward and Vokes 20. John Drew 22.
W. P. HOPKINS.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): Girls Will Be Girls (return) March 29 to largest audience of season. Daniel R. Ryan 9. Quincy Adams Sawyer 12. From Rags to Riches 16.——McDONOUGH THEATRE (Kennon and Co., mgrs.): Innocent Maids 1 drew two good audiences, giving satisfaction.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Hearts Adrift attracted fair audience March 24. A Hidden Crime 26; good business. Jefferson De Angelis and his co. appeared in The Toreador 29 before fair audience. The Innocent Maids 31. The Superstition of Sue 1. Charles Hawtrey in Saucy Sally 2.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Dare Devil Dorothy March 26; topheavy house; fair performance. Girls Will Be Girls 30; third time this season; fine business. David Harum 1. Rentfrow's Pathfinders 4-9. Earl of Pawtucket 13. Peggy from Paris 14.

MERIDEN.—THEATRE (Jackson and Reed, lessees and mgrs.): May Fiske co. March 28-2 opened to good business. Plays first half of week: A Soldier's Sweetheart, Deacon's Daughter. Power of the Cross, Thelma. Fenberg's Stock co. 4-9. Sousa's Band matinee 4. Mrs. Leslie Carter 12.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Dare Devil Dorothy March 25 pleased fair attendance. Girls Will Be Girls (return) 28; crowded house. A Hidden Crime 29; small audience; co. fair; Side Tracked 1. Real Widow Brown 4. Power of the Cross 6. David Harum 8.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Sherman's Moving Pictures (return) March 26; good business. Hidden Crime 28; fair performance; small business. The Burglar 4. David Harum 6. Girls Will Be Girls 8.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): English Daisy March 24 pleased good audience.——NEW LONDON OPERA HOUSE (James P. Nellan, mgr.): The Octoroons 25, 26 drew large audiences; good satisfaction.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): A Hidden Crime March 23; capable co.; fair business. The Burglar 26; good co. and business. Fenberg Stock co. 28-2; co. and business good.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Fisk Stock co. closed to fairly good business March 21-26. Clara Turner co. 4-9.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): American Hobo March 26; fair house. The Storks 4. The Moor of Venice 5. Wizard of Oz 11.——LYCEUM THEATRE (Daniel Humphries, mgr.): Fatal Wedding 24-26; fair business. Way of the Transgressor 28-30; fair house. Culhane, Chase and Weston's Minstrels 31-2. Queen of the White Slaves 4-6. Orphan's Prayer 7-9.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Hoyt's Comedy co. in A Woman's Sacrifice March 21; poor business. Tim Murphy in A Bachelor's Romance 22; large and very appreciative audience. Ezra Kendall in The Vinegar Buyer 26; good business. A Girl from Dixie 28. Mr. Dooley 1.

JACKSONVILLE.—DUVAL THEATRE (J. D. Burbridge, mgr.): Tim Murphy in A Bachelor's Romance March 28; large and well pleased audience. Mabel Paige 4-9.

GEORGIA.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): The Wizard of Oz March 29 to S. R. O.; satisfactory. Marie Cahill in Nancy Brown 9. Knowles (hypnotist) 11-13. Fay Davis and Empire Stock co. in Whitewashing Julia 14.——ITEMS: Mr. Albert Weis, treasurer of the Greenwald Circuit co., was here on a visit of inspection last week.—Mgr. Seeskind will contract for many improvements in the house before leaving for New York at the close of the season, which will be next month.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Duncan Clark's Female Minstrels March 23; poor performance to poor business. The Floyds (magicians) 25, 26; good performances; light business. Black Patti Troubadours 28; large colored audience. Peruchi-Beldini co. 29; matinee and evening; fair performances; good business. This closes the theatrical season here.

MACON.—ACADEMY OF MUSIC (Henry Horne, mgr.): A Girl from Dixie March 22 delighted small house. Tim Murphy in A Bachelor's Romance 28 to small but appreciative audience. The Wizard of Oz 28 to capacity; pleasing performance. Black Patti Troubadours 29. Joseph Jefferson 4. Nancy Brown 11. Francis Wilson 14.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Watt, mgrs.): The Chaperons March 16; good house; fairly well pleased. The Girl from Dixie 17; fair business; performance excellent. Harry Beresford in The Professor's Love Story 18; small house; pleased.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): The Girl from Dixie March 23; large audience; good performance. Ezra Kendall 24; fair audience; good performance. Mr. Dooley 29 canceled. The Estes Stock co. 4-9.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, mgrs.): A Girl from Dixie March 21; large and delighted audience. Duncan Clark's Female Minstrels 28.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): Black Patti's Troubadours March 30; creditable performance; good business. Humpty-Dumpty 16.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Blanche Walsh in Resurrection March 21; record breaker; every seat sold before curtain went up; good co. and acting; play not satisfactory. receipts $800. Denman Thompson 23; good business and co. Richard and Pringle's Georgia Minstrels 24; packed house. Shay Grand Opera co. 26 in The Bohemian Girl; owing to storm only fair house; good co. Field's Minstrels 18.——RAYMOND OPERA HOUSE (McMinn, mgr.): Raymond Stock co. in A Chase for a Baby 20-26; fair business. The Phoenix 27-2.

POCATELLO.—AUDITORIUM (Colonel Hanaford, mgr.): Denman Thompson March 24; fair house; good co. Richards and Pringle's Minstrels 25; good house.——ITEM: This ends the regular season here.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, mgr.): U. T. C. 6.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George W. Chatterton, mgr.): Weary Willie Walker March 20; poor co. and business. Jack Hoeffler Stock co. 21-27; fair co.; good business. Plays: Secrets of the Police of Russia, Old Kentucky Home, Divorce Cure, Camille, Prince of Liars, 'Way Back East, Woman in Black. Nat C. Godwin in A Gilded Fool 25; excellent co.; full house. Seward Stock co. 28-31. Al. Wilson 1. Marie Wainwright 2. We Are King 3. Walker WhiteSide 4. Eagles' One Ring Country Circus 5. Sun's Minstrels 7. Heart of Maryland 9. Montana Outlaw 10. Christian Science 11. Under Two Flags 12. Runaways 13. American Stock co. 14-17. The Mummy and the Humming Bird 19.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Nat C. Goodwin in A Gilded Fool March 24; greeted by large and appreciative audience. The City Sports 25; fair business. A Millionaire Tramp 26 crowded houses. Marie Wainwright in Twelfth Night 28; light business; excellent co. and production. A Prince of Tatters 29. Knickerbocker Burlesquers 2. Walker Whiteside 7. A Montana Outlaw 8. Hickman-Bessey co. 11-16. Elks' Minstrels 20. William Faversham 21.——ITEM: The local Lodge of Elks are making elaborate preparations for their mammoth minstrel show, which is to be given at the Empire April 20.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.): Gay Mr. Goldstein March 16 failed to appear. Merchant of Venice 23; good business. Eight Bells 24; good business; co. much improved since here last season. A Little Outcast 25; matinee and night; fair business; well received. Lost River 2. Elks' Minstrels 4. Bostonians 7. Flints 11-13.——ITEMS: Jack Morris has accepted the position of stage carpenter at the Opera House. The handsome new asbestos drop curtain was placed in position and used for the first time at the performance of A Chinese Honeymoon.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Weary Willie Walker March 23; fair co.; medium house. Nat C. Goodwin in A Gilded Fool 26; fine supporting co.; big house. A Gambler's Daughter 27; large attendance; interesting melodrama. Marie Wainwright in Twelfth Night 30. Heart of Maryland 6. Sun's Minstrels 9. The Runaways 11.——COLISEUM: Walter Damrosch and co. in Parsifal 8, 9.——Manager H. H. Frazee, of A Gambler's Daughter, is an old Peorian.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Himmelein Stock co. March 21-26; fair business. Plays: A Daughter of the South, Knobs o' Tennessee, The Great Devereaux Case, Northern Lights, East Lynne, In the Heart of the Storm, Back Among the Old Folks. Nat C. Goodwin 28. Al. H. Wilson 31. Warde and James 2. A Millionaire Tramp 4. Marie Wainwright 5. His Nibs the Baron 6. Heart of Maryland 8.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, mgr.): An Aristocratic Tramp March 26; fairly good business. Katherine Willard in Power Behind the Throne 28; did not draw the house it deserved. Gambler's Daughter 29 and Al. H. Wilson 30; both did well. Uncle Josh Spruceby 31. Millionaire Tramp 2.

GALESBURG.—AUDITORIUM (F. E. Berquist, lessee): Santiago (local) March 26; house packed. Jack Hoeffler Stock co. opened 28 for one week, presenting Secrets of the Police; many turned away; strong co. Vogel's Minstrels 6. Young Tobe Hoxie 8. The Man from Sweden 9. North Brothers' Comedians 11-16.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): Rachel Goldstein March 22; good business; satisfaction. Uncle Josh Spruceby 28; house good; usual satisfaction. Katherine Willard in The Power Behind the Throne 30; good prospects for big house. La Verna-Moore co. 4-9. A Montana Outlaw 15. Old Arkansaw 23.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): Sun's Minstrels March 27 pleased crowded house. Leon McReynolds 28-30; opened in Acea Hearts to fair house; pleased. A Montana Outlaw 3. Deserted at the Altar 5. A Fatal Wedding 8.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Sweet Clover (return) March 25; packed matinee; fair night attendance; excellent co.; well received. A Millionaire Tramp 26 pleased full house. The Flints 28-2. Seward Show 3-9. Walker Whiteside in We Are King 11.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Barlow Minstrels March 22; packed house; excellent co. A Montana Outlaw 25; fair business; poor co. Hoeffler Stock co. 4-9. Humpty-Dumpty 15. Peck's Bad Boy 18. Sweet Clover 22. Gaskell Stock co. 25-30.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Gibney-Weed Stock co. March 21-26; large business. Plays: The Black Flag, Shadow Detective, Down in Maine, Prince of Liars, The Country Girl, The World Against Him. James and Warde 31. Sun's Minstrels 2.

DIXON.—OPERA HOUSE (E. M. Truman, mgr.): Montana Outlaw March 23; fair business. Patton McDowell co. in Roanoke, In Old Kentucky 24, 25; good co.; good business. Sun's Minstrels 31. Young Tobe Hoxie 5. John W. Vogel 8. Jason co. 11-13. Sweet Clover 28.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): Uncle Josh Spruceby March 24; fair performance. City Sports Burlesque co. 26; clever show; good business. A Montana Outlaw 27; satisfactory house and satisfaction. The Heart of Maryland 4. Rosemary 6.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): An Aristocratic Tramp March 22; fair business and performance. A Gambler's Daughter 28 pleased poor business. Good Old Summer Time 11.

JACKSONVILLE.—GRAND OPERA HOUSE (George W. Chatterton, lessee; George L. Corcoran, res. mgr.): A Millionaire Tramp March 24; small audience; poor co. Jack Hoeffler co. in The Woman in Black 25; good house; fine performance.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): A Millionaire Tramp March 21; good business. Uncle Josh Spruceby 23; fair house. A Montana Outlaw 26; matinee and evening; full houses; pleased. Vogel's Minstrels 7.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John T. Conners, mgr.): Rodney Stock co. and vaudeville March 26-9 opened to capacity; business fair since; co. good. Plays: My Daughter's Husband, Utah; plays mediocre.

HOOPESTON.—NEW McFERREN (A. L. Knox, mgr.): Romance of Coon Hollow March 25; good co. and audience. The Midnight Flyer 66. Sim's Minstrels 15. Maccabbee Concert 22. Peck's Bad Boy 28.

OTTAWA.—FARRELL'S THEATRE (J. B. Farrell, mgr.): Clark Stock co. March 21-26; medium business. Plays: The Lighthouse Robbery, A Midnight Call, The Heart of Tennessee, The Silent Slave, Idaho, Turned Up. Sun's Minstrels 4.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, mgr.): Silver King March 27; good house; pleased. Weary Willie Walker 28; medium business. Sun's Minstrels 29; fair house; pleased.

CHARLESTON.—THEATRE (T. G. Chambers, mgr.): Rachel Goldstein March 21; good co. and house. Uncle Josh Spruceby 25 failed to appear. The Beggar Prince Opera co. 1. A Millionaire Tramp 7.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): A Gambler's Daughter March 25; good performance and house. Uncle Josh Spruceby 18. Sun Brothers' Minstrels 5. Ingomar (local) 8.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Uncle Josh Spruceby March 24; fair business. The Power Behind the Throne 26 pleased good house.

PANA.—NEW GRAND (J. C. Gallier, mgr.): A Chicago Tramp March 24; good house; fair co. German Lilliputians 25; pleased large house. Stanley Stock co. 28-2. Sweet Clover 5.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (G. W. Pittenger, mgr.): Catharine Ridgeway Concert co. 4. Sweet Clover 6. Kelcey and Shannon 15 canceled. Paul Gilmore 21. The Flints 22-27.

MATTOON.—THEATRE (Charles Hogue, mgr.): German Lilliputians March 23 pleased fair business. Maro (magician) 25 canceled.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): Barlow Brothers' Minstrels March 23; good house; best of satisfaction. Gambler's Daughter 16.

JOLIET.—THEATRE (William H. Dudenhoefer, mgr.): U. T. C. March 26 pleased capacity. An Aristocratic Tramp 27; good business; fair co.

INDIANA.

MARION.—THE INDIANA (E. L. Kinneman, mgr.): This house was dark week of March 23-30. Nat C. Goodwin 1. Kelcey-Shannon 8. Marie Wainwright 9. Amelia Bingham 13. Frank Daniels 14. Viola Allen 20.——THE GRAND (E. L. Kinneman, mgr.): East Lynne 25 greeted by good audiences; excellent performances. Vogel's Minstrels 26 packed house at two performances, delighting audiences. Green Eyed Monster 29 failed to appear. My Friend from Arkansas 1, 2. Katzenjammer Kids 7. Indian Maiden Burlesquers 15. Hello, Bill 16. Sun's Minstrels 19. A Montana Outlaw 23.——ITEM: The Wallace Shows, in Winter quarters at Peru, suffered great loss by the high water 27, the entire quarters being flooded. The elephants stood in water up to their bellies. Mr. Wallace estimates his loss at $5,000.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Eight Bells March 19 prevented from playing on account of floods cutting off connections on all railroads entering city. Hi Henry's Minstrels 21 pleased fair house. Imperial Stock co. 4-8. Bostonians 9. Checkers 11.——PEOPLE'S (Pedley and Burch, mgrs.): Trans Oceanic co. 29 canceled on account of floods, so Mgr. Pedley prevailed upon Hi Henry Minstrels to take their place, which they did, giving a fairly creditable performance to good house. Himmelein's Stock co. 3-9. Over Niagara Falls 10. Heart of Maryland 17.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mgr.): A Romance of Coon Hollow March 21 pleased good house. Alberta Gallatin in Ghosts 22; small house; deserved better one. Rachel Goldstein 23; good house; pleased. Uncle Josh Spruceby 24; good houses; pleased. Nat C. Goodwin 25; large house; good co. A Gambler's Daughter 1. Dainty Paree Burlesque co. 2. Marie Wainwright in Twelfth Night 7. A Millionaire Tramp 8, 9. Next Door 11. Amelia Bingham 12. Over Niagara Falls 13. The Runaways 15. Sweet Clover 16.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): King Dramatic co. March 21-26 (except 22). Plays: Duchess Du Barry, Daughter of the Regiment, Under the Polar Star, Little Miss Bob, Carmen, Faust, A Ward of France, Cinderella, A Kentucky Girl; good business. Annie Russell 22; good performance and house. Myrkle-Harder co. 28-1. Nat C. Goodwin 2. Howard-Dorset co. 4-9.

RICHMOND.—GENNETT THEATRE (O. G. Murray, mgr.): Alberta Gallatin in Ghosts March 23; excellent co.; good business. Robert B. Mantell 26 pleased good business. Chester and Rodney 28, 29 canceled. All Baba 31 canceled. The Power Behind the Throne 4. The Green Eyed Monster 9. Marie Wainwright 11. A Millionaire Tramp 15.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, mgr.): The Imperial Stock co. opened March 28-2, presenting A Daughter of the South in a highly creditable manner. Plays: Knobs o' Tennessee, The Great Devereaux Case, Northern Lights, East Lynne, In the Heart of the Storm; co. one of best of its kind seen here this Winter.

LA PORTE.—HALL'S OPERA HOUSE (E. J. Hall, mgr.): From Rags to Riches March 15 pleased very fair house. David Harum 21; very good co.; large house. Human Hearts 26; fair house. Lyric Opera co. 31-2. Vogel's Minstrels 3. Ward and Wood 6. Madrigal Club Concert 8. Sousa's Band 21.

PERU.—WEBB OPERA HOUSE (T. B. Webb, mgr.): Vogel's Minstrels March 28; big business pleased. Old Plantation 4. Man from Sweden 18. A Montana Outlaw 20. Walker Whiteside 25. Man from Arkansas 28.

NEW HARMONY.—THRALL'S OPERA HOUSE (Charles Chaffin, mgr.): W. T. Robson in Our Friend from Arkansaw March 28; performance pleasing; fair audience.

HAMMOND.—TOWLE OPERA HOUSE (James Wingfield, mgr.): Heart of Maryland March 27; satisfaction to fair house. A Hot Old Time 3. Fatal Wedding 10. Vogel's Minstrels 17.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Vogel's Minstrels March 22; fair business. East Lynne 26; matinee and evening; good houses.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Owing to numerous cancellations, house will be dark until 15 when Walker Whiteside will present We Are King.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): Dainty Paree Burlesquers March 29. Royer Brothers 7. Walker Whiteside 14. The Heart of Maryland 19.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, mgr.): Howe's Moving Pictures March 26, matinee and night, pleased well filled house. Old Plantation 30; excellent performance; good business.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, lessee and mgr.): Simple Simon March 25; fair satisfaction; small house. Metropolitan Burlesquers 6. Flaig-Hyer Stock co. 7-9.

FRANKFORT.—BLINN THEATRE (E. Langebrake, mgr.): Vogel's Minstrels March 23; large house; good performance. Montana Outlaw 18. Walker Whiteside 20.

HUNTINGTON.—HARTER'S OPERA HOUSE (Ed Harter, mgr.): For Her Children's Sake March 24; good satisfaction; fair business. Vogel's Minstrels 31.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Vogel's Minstrels March 25 fairly pleased good house. My Friend from Arkansas 4.

ALBION.—HOWARD'S OPERA HOUSE (George O. Russell, mgr.): My Friend from Arkansaw 22. Romance of Coon Hollow 27.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): My Friend from Arkansaw 6. Flaig Hyer co. 10-12. Sun's Minstrels 20.

PORTLAND.—AUDITORIUM (Andrews and Littell, mgrs.): My Friend from Arkansaw March 28; fair co.; topheavy house. The Game Keeper 6.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Hiawatha March 28. Vogel's Minstrels 2. Sousa's Band 23.

CROXTON.—OPERA HOUSE (P. A. Croxton, mgr.): John Sturgeon in Monte Cristo March 30. Coon Hollow 22.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (L. Wild, mgr.): Vogel's Minstrels March 29 to small house; good co.

INDIAN TERRITORY.

CADDO.—NEW OPERA HOUSE (Ames K. Bass, mgr.): N. Carnavesaux (hypnotist) March 28-30. Middleton Stock co. 21-2.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): William Owen in When Louis XI Was King March 24; light business; satisfactory performance. D

in Hamilton, Ont., by the critical illness of her mother, and her part is being played by Jeanette London.—As You Like It is to be the annual class play at the Iowa State Normal School this year.—The students of Iowa College, Grinnell, gave a finished production of The Little Minister 25.—The William Owen co. closes at Kenosha, Wis., April 23.—The graduating exercises of the Egan Dramatic School were held at the Grand Opera House, in Seattle, 21, seven graduating. Two of the class will join the Florence Roberts co., two the A Friend of the Family co., and the others will go East.—William Owen has been commissioned by Henry Dixey to write a one-act play, the scenario of which impressed Mr. Dixey most favorably.—Mrs. Wiggs of the Cabbage Patch was presented by amateurs at Hubbard, Ia., 26.—The David Harum co., No. 2, will close April 30.—The students of the High School of this city appeared in Mr. Bob 29.—The Rivals was presented by amateurs at Marion, Ia., 25.—Matt Sheely, who has been managing the William Owen co. for several seasons, will take out Maloney's Wedding next season, making a trip to the coast over the Northern route early in the season.—Charles M. Holt, of the Johnson School of Dramatic Art, Minneapolis, directed the recent production of One Night Only by the dramatic club of the University of Minnesota this month.—William Thatcher has leased the new Opera House at Hartley, Ia., recently erected at a cost of $25,000. It was opened 18 by the Beggar Prince Opera co.—The Bailey Opera House, at Wonewoc, Wis., which has been closed for two years, will be reopened April 1. FRANK E. FOSTER.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Weary Willie Walker March 26; two performances; fair average business. Marie Wainwright in Twelfth Night 29; business moderate; excellent cast; well pleased. Ireland Brothers 1, 2. Congress of Nations 4, 5. A Montana Outlaw 6. The Old Plantation 8. Peck's Bad Boy 9. Paul Gilmore 16. Leon McReynolds co. 18-20.

DES MOINES.—FOSTER'S OPERA HOUSE (Foster Amusement Co., mgrs.): William Faversham 7. Paul Gilmore 9.——GRAND OPERA HOUSE (Foster Amusement Co., mgrs.): Ole Olson March 21-23 pleased good business. The Fatal Wedding 24-26; good satisfaction; large business. One Night in June 28-30 opened to good business. Too Proud to Beg 31-2. May Howard 4-6.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Holden Comedy co. in Nobody's Claim and Over the Sea March 22, 23; good houses. Sun's Minstrels 26; topheavy houses. Congress of Nations 30, 31. Weary Willie Walker 1. Peck's Bad Boy 2. A Fatal Wedding 4. William Faversham in Lord and Lady Alcy 6. Rogers Brothers 15. The Burglar 18.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): James and Warde in Othello March 29; good performance; light house (Holy Week). Pirates of Penzance (local) 5. A Fatal Wedding 6. When Knighthood Was in Flower 7. The Runaway Girl 9. Jack Hoeffler co. 11-16. The Gambler's Daughter 18. U. T. C. 26.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Powell-Portello co. 21-23. Plays: The Middleman, The Innocent Sinner, Trapped by Treachery; strong acting co.; good business. Peck's Bad Boy 26; two good houses; better co. than last year. Dodge and Bowman Amusement co. 28, 29. Weary Willie Walker 31. Congress of Nations 1-3.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Holden's Comedians March 24-26 to good business. Plays: Nobody's Claim, A Barrell of Money, The Denver Express, Flora De Vonn co. 28-30. Angel's Comedians 1, 2. When Knighthood Was in Flower 6.

MUSCATINE.—GRAND OPERA HOUSE (Direction of Chamberlin, Kindt and Co.; Frank Hurst, res. mgr.): Sun's Minstrels March 24; excellent performance; fair business. Hickman-Bessey co. opened 28-2 in An American in England to capacity. Deserted at the Altar 4. Peck's Bad Boy 8. Paul Gilmore 15.

CRESTON.—TEMPLE GRAND THEATRE (Edwin C. Keith, mgr.): Ole Olson March 25 pleased fair audience.——PATT'S OPERA HOUSE (J. H. Patt, mgr.): Was She to Blame 24; medium audience; performance below average. Reno Novelty co. 28 pleased fair audience. Ireland Brothers' U. T. C. 4.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Runaway Match March 18; good business; fair co. Beggar Prince Opera co. 29, 30 in Pirates of Penzance, Fra Diavolo; good business. A Man from Sweden 1. Doty's Faust 6. John Griffith 20.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Hammond Stock co. March 21-26 drew good houses and pleased. Plays: Divorce, My Partner, Under Two Flags, Love and Law, Trilby, Peck's Bad Boy, The Bostonians in Robin Hood 28. Holden Comedy 24.

CLINTON.—THE CLINTON (C. E. Dixon, bus. mgr.): Hickman-Bessey co. closed March 26-1 to good business. Sun's Minstrels 30; topheavy house; bad weather. Peck's Bad Boy 5. The Old Plantation 8. Gibney-Weed Stock co. 11-16. New England Folks 12. Elks' Minstrels (local) 18.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): Jed Carleton's Was She to Blame March 29; fine co.; splendid satisfaction. Razl Doty's Faust 7.——ITEM: Mgr. Cate has added an opera house orchestra of seven pieces, headed by Professor Rasmussen, which adds to the pleasure of the patrons.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Sun's Minstrels March 21; fair business. Weary Willie Walker 22; light business. Nat Goodwin in The Gilded Fool 23 drew enthusiastic house; event of dramatic season.

FAIRFIELD.—GRAND OPERA HOUSE (Payton and Swearingen, mgrs.): Peck's Bad Boy March 25; satisfaction to fair house. Emmett's Comedians 11. Man from Sweden 6. Rathbone Sisters' Minstrels (home talent) 9.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Devil's Auction March 24; good performance; satisfactory business. Too Proud to Beg 27; excellent co.; good, clean play; large business. May Howard in Mile. Fifi 3.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Peck's Bad Boy March 23 seemed to please fair house. A Brother's Crime 26; fair attraction; topheavy house. The Man from Sweden 5.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ransier, mgr.): William Owen in When Louis XI Was King March 25; good co.; very poor house. Fatal Wedding 5. Camille Reynolds in As You Like It 20. John Griffith in Macbeth 26.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): Peck's Bad Boy March 29 pleased good house. Beggar Prince Opera co. 6. As You Like It 28.——ITEM: Captain George E. Gilman was elected Mayor of Eldora 28.

CINCINNATI.—U. M. W. A. OPERA HOUSE (Samuel Baley, mgr.): Mason-Reed Comedy co. opened March 28-2 in The Fortune of a Waif; poor business; disorderly house; manager offered no protection; 29-2 canceled by co.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): Weary Willie Walker March 27; topheavy house. Sun's Minstrels 28 pleased good house. Ireland's Moving Pictures 30, 31. The Fatal Wedding 7.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, mgr.): Sun's Minstrels March 22; good business; audience well pleased. Katherine Ridgway's co. 30.

ANAMOSA.—GRAND OPERA HOUSE (C. B. Howard, mgr.): William Owen March 26; good business; excellent satisfaction. Flor De Vonn 21-2. Peck's Bad Boy 8.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, mgr.): Sun's Minstrels March 25 pleased large audience. Weary Willie Walker 29. Peck's Bad Boy 4. In a Woman's Power 6. Paul Gilmore 13.

CLARINDA.—HAWLEY OPERA HOUSE (J. D. Hawley, mgr.): Was She to Blame March 19 pleased large audience. Beggar Prince Opera co. in Fra Diavolo 23 pleased capacity. Earl Doty in Faust 12.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): As You Like It 16.——ITEM: Mgr. Weiser will leave for his usual Eastern trip 5.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Mack and Armour's Comedians 28-30. Beggar Prince Opera co. 1.

KANSAS.

INDEPENDENCE.—AUDITORIUM (B. Bissler, mgr.): 31 Plunkard March 16; S. R. O.; usual good performance. North Brothers' Comedians 21-26; best week's business this year and best repertoire co. here this season. Plays: Little Princess, Man to Man, Utah, East Lynne, Dora. Faust's Minstrels 28; S. R. O.; fine performance. C. W. Stater 4. Old Arkansaw 8. Andrews Opera co. 12. Franklin Stock co. 18-23. Maloney's Wedding 29.——ITEM: The local Lodge of Elks gave a smoker at their home to twelve Brother Elks, members of Faust's Minstrels, after the evening performance at the Auditorium 28. A nice banquet was served, and the Elks of the Faust co. reciprocated with an entertainment of music and dancing.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Hoity-Toity March 22; good co.; pleased good house. John Griffith in Macbeth 25 pleased fair business. Field's Minstrels 26; excellent satisfaction to capacity. Murray and Mack 7. Woman Against Woman 11. George Camp Meeting 13. Maloney's Wedding 16. Ben Hendricks 19. May Howard 20. Murray Comedy co. 21-23.——TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): Holden Brothers' Stock co. in Denver Express and Ingomar 21-26; good satisfaction and business.

PARSONS.—EDWARDS OPERA HOUSE (Neligh and Carroll, mgrs.): 31 Plunkard March 21; good house; fair co. Hoity-Toity 25; big business at advanced prices; performance not up to expectations. Breckenridge Stock co. 2. Stater's Madison Square Theatre co. 7-9. Ole Olson 12. Andrews Opera co. 15. Lyceum Stock co. 21-23. Eric of Sweden 25. Maloney's Wedding May 2.

CHANUTE.—RETRICK THEATRE (G. W. Johnston, mgr.): Faust's Minstrels March 22; S. R. O.; excellent performance; audience enthusiastic. Hoity-Toity 24 pleased capacity. Franklin Stock co. opened 28-2; S. R. O. Irving-French co. 3-5.——WILLIAMS THEATRE (G. W. Williams, mgr.): 31 Plunkard 23 pleased good house. Sapho 4. Woods-Briggs co. 7-9.

PITTSBURG.—OPERA HOUSE (W. W. Ball, mgr.): Franklin Stock co. March 24, 25 in Man from Kentucky and His First False Step; large houses; well pleased. Hoity-Toity 26; large house; very well pleased. Keller Stock co. 28-30. Irving-French co. 31-2. Andrews Opera co. 11. Faust's Minstrels 12. Woman Against Woman 13.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Hoity-Toity March 22; excellent co.; receipts nearly $900; S. R. O. 31 Plunkard 23 pleased fair house. North Brothers' Comedy co. 28-2. Sapho 8. Camille 9. Devil's Auction 20.——A. O. U. W. OPERA HOUSE (T. T. Anderson, mgr.): Fuzzy Tramp 6.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): Old Arkansaw March 21; only fair house; fair performance. The Bostonians 4. Irving-French co. 7-9. Ole Olson 13. Devil's Auction 21. Erik of Sweden 27.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Walker Whiteside in We Are King March 23; good satisfaction to good house. Murry and Mack 7.

WELLINGTON.—WOODS OPERA HOUSE (M. H. Kirk, mgr.): John Griffith in Macbeth March 24 highly pleased fair business. Breckenridge Stock co. 18-23.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Signor Fabiani March 24; good satisfaction; poor business. Macbeth 26; very good co.; fair business.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (W. G. Parker, mgr.): Walker Whiteside March 22; first-class co.; well filled house. Old Arkansaw 7. Papa's Boy 19. Erik of Sweden 20.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): Field's Minstrels March 22; largest business of season; performance excellent. Papa's Boy 27; good house; performance fair.

HOLTON.—KING OPERA HOUSE (Fred Barker, mgr.): Holton's Famous Maccabee Band (local) March 25 to S. R. O. Nashville Students 30.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): A Devil's Auction March 30. If I Had Only Known 31. Faust's Minstrels 2.

BURLINGTON.—MIDLAND OPERA HOUSE (Eppinger, Newcomb and Murry, mgrs.): 31 Plunkard March 22; good co.; fair house. Faust's Minstrels 31.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Faust's Minstrels 1.

KENTUCKY.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): Harris-Parkinson Stock co. March 28-2. The Southerns 6, 7.——ITEM: A local committee is endeavoring to raise $10,000 for first two nights' performances in new theatre propested to be built by Manager English, of Paducah. Upon the success of committee's efforts largely depends the chances for the new house.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Rogers Brothers March 23 to capacity. Gagnon-Pollock Stock co. 23-26, presenting Woman's Sacrifice, Sheridan Keene, Counterfeiters, Tracey the Outlaw, Hotel Upside Down; fair business and performances. Hearts of Oak 28; light business. Amelia Bingham 31.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Columbus Stock co. March 21-23 pleased large houses. Hi Henry's Minstrels 24; big business; satisfactory performance. Shipman's Merchant of Venice 31.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Hi Henry's Minstrels March 22; nice business; thoroughly pleased audience. The Flints 14-16. Gagnon-Pollock Stock co. 18-23. National Stock co. 25-28.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus. mgr.): Next Door March 25; not much merit; small audience. Hello, Bill 26 pleased good house.

PARIS.—GRAND OPERA HOUSE (E. S. Wiggins, mgr.): Hello, Bill March 25; small house; co. fair. Royer Brothers in Next Door 28; fair house.

LOUISIANA.

ALEXANDRIA.—NEW RAPIDES THEATRE (Edwin H. Flagg, mgr.): Lost River March 26; co. excellent; audience highly pleased. David Crockett 30. A Friend of the Family 3. Hoity-Toity 4. Winsome Winnie 6. Romeo and Juliette 10.——ITEM: Jack Aualett, of the New Rapides Theatre, is now organizing a stock co. to play this house this summer. Melba Palmer, now with the Keystone Dramatic co., has been engaged for leading lady.

MONROE.—SUGAR'S THEATRE (I. Sugar, mgr.): A Friend of the Family March 24 pleased good house. Paige Comedy co. 5-9.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Myrkle-Harder Stock co. closed March 21-26 to big business, presenting to highly pleased audiences My Jim, Little Alabama, Naval Cadet, The Secret Dispatch, Hidden Crime, Tide of Fortune, Quaker Wedding, Two Jolly Rovers, Caught in the Web; co. and performance fine. English Daisy 4. Edward Harrigan in Old Lavender 5. Pinafore (local) 8, 9. Under Southern Skies 11. When Johnny Comes Marching Home 18. Harcourt Comedy co. 19-23. Silver Slipper 25. John Drew 28. Sign of the Cross 29. David Harum 30.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Shepard's Pictures closed three days' engagement March 23; good business; pleasing performance. Joshua Whitcomb 26; excellent performance; small audience. Camden Concert Band (return) 27; good business. Harcourt Comedy co. 4-9 (except 8). Edward Harrigan in Old Lavender 8.——ITEM: Mrs. Thomas Dermont, of Oakland, Cal., stepmother of Gertrude and Maxine Elliott, arrived 28 for a few days' visit with relatives.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Myrkle-Harder co. March 28-2, presenting My Jim, Alabama, Secret Dispatch, Caught in the Web, Naval Cadet, Hidden Crime, Tide of Fortune, Quaker Wedding, Two Jolly Rovers; good business. Edward Harrigan in Old Lavender 4. Lovers' Lane 5. An English Daisy 6. Sousa's Band 8.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Lovers' Lane March 31; pleased well filled house. An English Daisy 2. Military Minstrels (local) 4. Edward Harrigan in Old Lavender 7. Reuben in New York 11. Under Southern Skies 12.

BRUNSWICK.—TOWN HALL (Harry Given, mgr.): Shepard's Moving Pictures (return) March 24; good houses. St. Pierre's Concert Orchestra 4. Brunswick Minstrels (local) 13.

WESTBROOK.—THE WESTBROOK (Lee Brackett, mgr.): Du Berg Comedy co. March 24-26; good co.; business fair. Plays: Daughter of the South, The Country Girl, Prisoner of Algiers.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, mgrs.): Mrs. Leslie Carter March 24 to capacity. Edward Harrigan 2. Lovers' Lane 4. An English Daisy 5.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Edward Harrigan in Old Lavender 9.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): Cook-Church Stock co. March 21-26 closed to good business with Resurrection. Other plays: American Dollars, Human Spiders, A Rough Rider's Romance; pleasing performances. James Kennedy co. 4-9. Othello 12. The Volunteer Organist 7. Miss Bob White 14. Alberta Gallatin 16. Carner Stock co. 18-23.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Culhane, Chase and Weston's Minstrels March 23; good performance; fair business. The Fatal Wedding 29; fair business; co. very good. Polk Miller 4. Peck's Bad Boy 5. Othello 8. Volunteer Organist 9. Miss Bob White 12.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Real Widow Brown March 24; fair performance and business. Peck's Bad Boy 26; poor performance and business. Fatal Wedding 28; good performance; poor business. Othello 6. Ezra Kendall 23.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, mgr.): Culhane, Chace and Weston's Minstrels March 24; fair business; good performance. Peck's Bad Boy 4. Othello 7. Volunteer Organist 11. Spotless Town 15.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): Howard Stock co. March 23-26; business better than deserved. When Johnny Comes Marching Home 28 filled house; disappointing performance. Jefferson De Angelis in The Toreador 30; very pleasing performance; fair house. David Harum 4. Sign of the Cross 6. English Daisy 11.——RICHMOND THEATRE (William P. Meade, mgr.): The Earl of Pawtucket 5.——ITEMS: By a consolidation of the interests of the Wellington and Richmond hotels, the theatre connected with the latter passes into the control of a trust composed of three leading men. W. P. Meade will be continued as manager.—Mae Larkin entertained members of The Toreador co. during stay of co.—Richard F. O'Brien, member of the Aubrey Stock co., has been spending week with parents here.—Thomas McLarnie, a North Adams boy, for some time with the Castle Square co. of Boston, will go to Denver, Col., for the Summer to join a stock co.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Garside, Condit and Mack co. March 28-26; good performance; small houses. Shepard's Moving Pictures 27; big business. Edward Harrigan in Old Lavender 30 delighted small house. The Gambler's Crime 2. Reuben in New York 5. An English Daisy 6. Lovers' Lane 9. The Fays (hypnotists) 11-16 (except 14). When Johnny Comes Marching Home 14.——COLONIAL (Weber and Rush, mgrs.): Wealth and Poverty 24-26 and On the Bridge at Midnight 28-30 were well received by fair houses. Thelma 31-2. To Die at Dawn 4-6. Shadows of a Great City 7-9.——ITEM: Plans have been prepared for the remodeling of the Opera House during the coming Summer, and work will be started about the middle of May.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Keystone Dramatic co. March 22-26; fair business. Plays: The Senator's Daughter, For Home and Honor, The Fatal Scar, Camille, The Hand of Man, Monte Cristo, Utah, East Lynne, Dixie Land, The Two Orphans, Mrs. Leslie Carter in Du Barry 28; excellent co.; fair house at greatly advanced prices. An English Daisy 29; good co.; pleasing performance. Creatore's Band 6. The Gambler's Crime 7. When Johnny Comes Marching Home 9. May Fiske co. (return) 11-16.——ITEM: Annabel Davidson, treasurer of the City Theatre, announces The Earl of Pawtucket as the attraction to be presented for her ninth annual benefit April 29.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Roe Stock co. March 28-2; performances satisfactory; fine business. Plays: The Scout's Revenge, The Indian, Man to Man, Jack Shepard, Two Orphans, Dr. Jekyll and Mr. Hyde, The Day of Judgment, The Fatal Marriage, Dora Thorne, Jesse James, Tracy the Dare Devil, Resurrection, The Gambler's Crime 4; two performances. Looping the Loop 5; two performances. Reuben in New York 6; co performances. An English Daisy 7. Under Southern Skies 8, 9. Creatore's Band 11; two performances. When Johnny Comes Marching Home 14. Lovers' Lane 16; two performances.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Charles K. Champlin Stock co. March 28-2; fair business. Plays: The Plunger, The Pace that Kills, Broken Lives, Wormwood, The Ups and Downs of Life, Out of the Shadow, The Law of the Land, The Hero of Samar, The Dice of Death, Ryan Comedy co. 4-8. The English Daisy 9.——ACADEMY OF MUSIC (R. F. Murphy, mgr.): Born in the Blood 4-6.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Garside, Condit and Mack Stock co. March 28, 30-2. Plays: Michael Strogoff, Forgiven, For the Sake of Justice, Prince and Peasant, Two Orphans, A Sleeping City, A Man of Mystery, A Race for a Wife, The Octoroon, Deadwood Dick; fair business. Mrs. Leslie Carter in Du Barry 29 to capacity. May Fiske 4, 5, 7-9. When Johnny Comes Marching Home 6.

WORCESTER.—THEATRE (W. A. Downe, res. mgr.): Jefferson De Angelis in The Toreador March 25 pleased fair house. Mrs. Leslie Carter in Du Barry 1. Viola Allen in Twelfth Night 2. Nance O'Neil 8, 9.——FRANKLIN SQUARE THEATRE (J. H. Murphy, res. mgr.): Daniel R. Ryan 28-2; satisfactory business. Plays: The Three Musketeers, The Royal Lovers, The Great Ruby, A Gilded Fool.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): May Fiske Stock co. March 21-26; good business. When Johnny Comes Marching Home 29; fair performance; good business; pleased. The Toreador 31. David Harum 2. Katherine Rober Stock co. 4-9. Mrs. Leslie Carter in Du Barry 13. An American Hobo 14.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): When Johnny Comes Marching Home March 30; fine business; good co. Real Widow Brown 7. Hoyt's Moving Pictures 8, 9.——THE EMPIRE (T. F. Murray, mgr.): Innocent Maids Burlesque 28-30; fair co.; good business. Born in the Blood 31-2; fair houses. When Women Love 4-6.

FITCHBURG.—CUMINGS THEATRE (J. R. Oldfield, mgr.): Side Tracked March 28; fair co.; good business. Old Lavender 28; fair business; pleased gallleries. Night Owls 29; fair house. The Burglar 2. Herrmann 20. Earl of Pawtucket (benefit) 22. Under Southern Skies (benefit) 28.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): An English Daisy March 28; good house; general satisfaction. Nance O'Neil in Magda 30; small but delighted audience; support good, notably the acting of McKee Rankin.

NORTHAMPTON.—ACADEMY OF MUSIC (James E. Gilfillan, mgr.): When Johnny Comes Marching Home March 31. Earl of Pawtucket 16. Ben Hur 21-23. Boston Symphony Orchestra 27.

WEBSTER.—MUSIC HALL (Charles H. Whitney, res. mgr.): Village Parson March 25; only fair business, but pleased. Drummer Boy (local) 7-9.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, mgr.): Sky Farm 19; excellent performance; large audience. Wealth and Poverty 5.

MICHIGAN.

ST. JOHNS.—THE ALLISON (O. L. Elsler, mgr.): Monte Cristo March 23; poor house; performance bad. Young Tobe Hoxie 25; unable to reach here on account of bridges being carried away on all railroads by floods; they had an advance sale of $300. A Run on the Bank 29 failed to reach here on account of floods; good advance sale. Gorton's Minstrels 2. Wood and Ward in Two Merry Tramps 7. Rodney Stock co. 11-13 canceled. An Aristocratic Tramp 14. Coon Hollow 20. Her Only Sin 27.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Myrkle-Harder Stock co. opened March 21-26 to capacity; strong co. Plays: Little Alabama, The Silver Dagger, A Quaker Wedding, The Sleeping City, Angel of the Alley, Secret Dispatch, Kilroy and Britton Musical Comedy co. 29. Two Merry Tramps 4. Alton Packard's Picture Play 6. A Run on the Bank 7. A Country Kid 11. The Fighting Parson 14.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Hunt Stock co. March 21-24; good business; good co. Annie Russell 25 failed to appear. A Run on the Bank 30.——ITEM: Annie Russell failed to appear 25 owing to several washouts on different Michigan railroads. Mgr. Davidson was compelled to refund $1,200, the capacity of the house having been entirely sold.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): David Harum March 23 highly pleased good house. A Hot Old Time 24 pleased fair house. Silver Slipper 25; good house; fair satisfaction. The Good Old Summer Time 29 failed to appear on account of high water in the theatre cellar. Are You a Mason 6.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Rucker's Korak Wonder co. found business so good that their run continued the fourth week, playing A Wicked Woman, Lady Audley's Secret. Only a Woman's Heart, and In Old Virginia, closing March 24. Edwin Holt in The Cardinal 14.

MANISTEE.—RAMSDELL THEATRE (Charles M. Southwell, mgr.): Stetson's U. T. C., matinee and evening March 17; good performances to S. R. O. Gorton's Minstrels 24; excellent performance; large business. Coon Hollow 8. Down Mobile 15. The Game Keeper 16.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): A Run on the Bank March 31; fair performance and house. Governor's Son 4. Red Feather 6.——EDISON THEATRE (B. J. McCormick, mgr.): The Zarbrays, hypnotists, 14-16. Edwin Holt in The Cardinal 23.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Florence Stone in Resurrection March 16; good co. and business. Down Mobile 1. Side Tracked 6. 'Way Down East 18. Stetson's U. T. C. 23. Two Merry Tramps 30.

TRAVERSE CITY.—STERNBERG'S GRAND OPERA HOUSE (Julius Sternberg, mgr.): Gorton's Minstrels March 22; good house; audience pleased. Romance of Coon Hollow 7. Down Mobile 14.——CITY OPERA HOUSE (William Munsell, mgr.): Dark 22-29.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Silver Slipper March 23 to S. R. O. Coon Hollow 11. Governor's Son 13. Aristocratic Tramp 15. The Cardinal 16. Higbee Comedy co. 18-20. Sousa's Band 20. Vogel's Minstrels 23.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, mgr.): Henderson Stock co. March 28-2; good business and co. The Crusaders 4, 5. Two Little Waifs 6. Gordon's Minstrels 7. A Run on the Bank 8.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Gorton's Minstrels March 25; topheavy house; satisfaction. On the Frontier 30 canceled. Two Merry Tramps 12. The Game Keeper 15. 'Way Down East 26.

OWOSSO.—OPERA HOUSE (Rout Parshall, mgr.): Boston Stock co. March 28-2 canceled. A Run on the Bank 2. C. E. Callahan 14. Vogel's Minstrels 25. Stetson's U. T. C. 29.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Young Tobe Hoxie March 23, 24; good co.; fair business. Hunt Stock co. opened 28-2 to large house. The Governor's Son 5.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): The Missouri Girl March 26, 27; good business. Down Mobile 30. Side Tracked 6. Down Mobile 7. Happy Hooligan 15.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Missouri Girl March 25 pleased good house. Down Mobile 31. Side Tracked 8. Stetson's U. T. C. 13. 'Way Down East 15.

GRAND RAPIDS.—POWERS (W. T. Ledebour, mgr.): Annie Russell 4.——MAJESTIC (L. Delamarter mgr.): The Lilliputians March 27-30; large business; performances very good. George Evans 31-2.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): East Lynne 4. Governor's Son 11.

MUSKEGON.—THE GRAND (Ray N. McGrath, mgr.): A Run on the Bank March 27 pleased good business. Little Christian 6. Governor's Son 10.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Younger Brothers 6. Down Mobile 20. A Romance of Coon Hollow 29.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): On the Frontier March 29 failed to appear. Down Mobile 11.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Coon Hollow 5. Down Mobile 13. Hunt Stock co. 28-30.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Missouri Girl March 31.

MINNESOTA.

OWATONNA.—METROPOLITAN (Ward and Arthur, lessees and mgrs.; Joseph W. Rowland, res. mgr.): Peck's Bad Boy March 5; ordinary co.; fair house. Happy Hooligan 9; fair attraction; big business. William Owen 14 pleased big house. Braunig Stock co. 26-28 pleased good houses with How Hopper Was Side Tracked, His Wife's Hero, Nick Carter, New York Detective.——ITEM: Miss Lewis, leading lady with William Owen, was called home 11 by serious illness of her mother. Jeanette London took her part as Princess of Croye to the satisfaction of all.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Winninger Brothers' co March 21-26; very satisfactory business. Plays: Clover Dale, Resurrection, Hearts of the Sierras, Her First Born, The Lynwood Mystery, Pike County Folks, James and Warde 28. Uncle Josh Spruceby 29. Beloit College Glee Club 2. William Owens 6.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markhus, mgrs.): Olympia Stock co. March 24-26 in A Ragged Hero, Jack's Oath, Trine; poor business and co. J. Randall Brown 29. A Thoroughbred Tramp 16. A Devil's Lane 19. A Royal Slave 23.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Uncle Josh Spruceby March 26; fair co and business. Winninger Brothers co. 28-2. A Thoroughbred Tramp 9. The New Minister 13. The Lighthouse Robbery 18.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Howard Kyle in Rosemary March 22; fair house; excellent co. The Burglar 29. Brown's in Town 31.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, mgr.): Weary Willie Walker March 24; very weary performance to fair house. Olympia Stock co. 7-9. Jane Adams 12. A Royal Slave 14.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gage, mgr.): Braunig Stock co. March 31-4. The Burglar 12. Our New Minister 18.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Florence Stone March 24 canceled. Brown's in Town 30. The Burglar 4.

NORTHFIELD.—AUDITORIUM (A. K. Ware, owner): The Burglar 9. Our New Minister 14.

LITTLE FALLS.—OPERA HOUSE (J. H. Guerin, mgr.): The Burglar 5. Royal Slave 19.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Browning Stock co. 4-9.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): A Friend of the Family March 22; good co. to light business. Davy Crockett 25; fair co. and attendance. Lost River 28. Andrew Robson 30 canceled. The Girl from Dixie 2. Robert Paige co. 4-8. Funny Mr. Dooley 12. Marie Cahill in Nancy Brown 26.

HAZLEHURST.—PALER'S OPERA HOUSE (F. Mangold, mgr.): Arion Concert co. March 2; large and fashionable audience; performance poor. Georgia Ray McMillan in Gibson's Living Pictures 18; first-class performance; good house. Ten Nights in a Bar Room 21; big business, but inferior co.

NATCHEZ.—BAKER-GRAND (Clark and Gardener, mgrs.): George Barnum and Alice Johnson in A Friend of the Family March 26; good co.; business poor. Lost River 28. The Girl from Dixie 1. The Funny Mr. Dooley 11. Joseph Jefferson 15. Marie Cahill 25.

GREENVILLE.—GRAND OPERA HOUSE (H. R. March, mgr.): A Friend of the Family (return) March 22; good house. Otto H. Krouse co. 24-26 in The Sleeping City, Down on the Farm, The Silver Dagger, Rip Van Winkle; good business at each performance. Lost River 4.

JACKSON.—THE CENTURY (F. T. Rafford, mgr.): Paige Comedy co. March 24-26 in A Fight for a Fortune, The Mountain Waif, The Country Boy pleased fair business. A Girl from Dixie 31. Joseph Jefferson 19. Governor Bob Taylor 26.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (C. Heuck, mgr.): Simvelle's Romeo and Juliet March 26; excellent co.; S. R. O. Because I Love You So (local) 5.

COLUMBUS.—OPERA HOUSE (T. J. Lock, mgr.): Valley Forge March 21; small audience; nice performance.——COLLEGE CHAPEL (R. A. Carson, mgr.): Rooney Boys Concert co. 25; large audience.

TUPELO.—OPERA HOUSE (R. H. Mullen, mgr.): At Valley Forge March 23; performance good; full house.

WEST POINT.—OPERA HOUSE (Ellis and Westbrook, mgrs.): Annie May Abbott 21, 22.

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Minor, mgr.): Old Arkansaw March 26; good performance; packed house. Hans Hansen 7.

MONTANA.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Rose Coghlan March 21; strong co.; small but delighted audience. Columbia Opera co. 24-26 in Dorothy, Mikado, The Chimes of Normandy; small audiences; very good performances.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Daniel E. Bandman in The Merchant of Venice March 22; fine performance; large audience. Rose Coghlan 28.

HELENA.—THEATRE (F. Warsta, mgr.): Rose Coghlan March 25; fine supporting co.; well pleased audience.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mgrs.): The Devil's Auction March 22 pleased large audience. Too Proud to Beg 23; good co. and business. When Knighthood Was in Flower 23 greatly pleased crowded house. A Runaway Match 25, 26 made a hit; business fair. One Night in June 1, 2. Paul Gilmore 5. Holden Brothers 8, 9. May Howard Extravaganza co. 13. Down by the Sea 15, 16. Rogers Brothers 19.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): Marie Wainwright March 22; good house; excellent co. Alabama Minstrels 25; good house; fair co. A Devil's Lane 28; good co.; pleased fair house. Kerkhoff Dramatic co. 4-6. A Foxy Tramp 19.

FREMONT.—NEW LARSON THEATRE (W. A. Lowry, mgr.): Devil's Auction March 23; good performance; heavy business. Mahara's Minstrels 29; fair co. and business. Paul Gilmore 1. John Griffith 11. Ireland Brothers 14. Was She to Blame 20.

NEBRASKA CITY.—OVERLAND THEATRE (Clarence Clagett, mgr.): Devil's Auction March 26; good performance; large house. One Night in June 31. Paul Gilmore in The Mummy and the Humming Bird 7.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): One Night in June March 23; fair co. and business. Miss Georgia Harper in Camille 1. Down by the Sea 12.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): Georgie Harper in Camille March 25; light business; deserved good patronage. Paul Gilmore 31. Mahara's Minstrels 1.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (Henry Bartenbach, mgr.): One Night in June March 23; good house and performance. New Orleans Grand Colored Concert co. 4.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): The Brand of Cain March 21 canceled. Camille 7.

HOLDREGE.—OPERA HOUSE (H. E. Bush, mgr.): Curt's Dramatic co. 10-12.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed Piper, mgr.): Sag Harbor March 30.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Roe Stock co. closed March 19-26 to fair business. Dockstader's Minstrels 28; S. R. O.; best minstrel co. seen here in years. Walling's Moving Pictures 4. Parada 6-9.——PARK THEATRE (John Stiles, mgr.): Bennett-Moulton co. closed fair week 21-26. To Die at Dawn 28-30; excellent co.; light business. Holy week the cause. Wealth and Poverty 31-2. Shadows of a Great City 4-6. Born in the Blood 7-9.——ITEM: Mgr. Harrington has returned from Hot Springs much improved in health.

BERLIN.—CLEMENT OPERA HOUSE (J. E. Tolman, mgr.): Klark-Urban co. March 14-26; excellent co.; very good business. Lovers' Lane 28; small house; co. fair. Bostonia Sextette 8. The Sign of the Cross 27.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Wealth and Poverty March 28; small house. Old Lavender 31. An English Daisy 1. Myrkle-Harder Stock co. 4-9. Lovers' Lane 12.

DOVER CITY.—OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus. mgr.): Lovers' Lane 6. When Johnny Comes Marching Home 15. Under Southern Skies 19.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Dockstader's Minstrels March 29; packed house; audience delighted.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): A Country Girl March 25; very good performances. The audience was large and received the principal numbers with much applause. Haverly's Minstrels had two fair audiences 26. The new setting for the first part was given its first display here. It is very novel, representing a huge watermelon field, which changes to a gigantic melon, and that again changes to the interior of the melon, where the act takes place. The scene is well painted and very attractive. The Wilbur-Kirwin Opera co. opened 28-2 with Said Pasha. The co. is giving fair performances and drawing fair houses. Other operas: The Two Vagabonds, The Mascot, Girofle-Girofla, Chimes of Normandy, Fra Diavolo. Miss Bob White 4. The Storks 5. Professor Blizzard's Juveniles in Pinafore 6. Miss Alva Crossley 7. E. H. Sothern 8. Herrmann 9. Ben Hur 11-16.——STATE STREET THEATRE (I. C. Mishler, mgr.): Child Slaves of New York gave excellent satisfaction 25, 26. George Obert and capable co. appeared 28, 29 in What Happened to Jones and The Wrong Mr. Wright. Both plays put on well and received by fair audiences. Howe's Moving Pictures 30 to large audiences. Happy Hooligan 4-6. Queen of the White Slaves 7-9. Only a Shop Girl 11-13. Hearts of Oak 14-16.

ALBERT C. D. WILSON.

PATERSON.—OPERA HOUSE (John J. Goetchius, mgr.): Irene Myers co. presented A Great Temptation, The Heart of Colorado, The Little Brigadier, The Two Orphans, On the Stroke of Twelve, The Counterfeiters, Man to Man, King of Detectives, War on Women March 14-9; first engagement of co. here in six years; accorded hearty welcome; business good. A Fatal Wedding 21-23 pleased good audiences. Wedded but No Wife 24-26; co. capable; attendance fair. Himmelein's Ideals 28-2 in The Sultan's Daughter, The Black Flag, Eagle's Nest, Northern Lights, The Forbidden Marriage, Great Devereaux Case, Back Among the Old Folks, Canny's Cross Roads, Hearts of the Blue Ridge; co. pleased; houses fair. The Man Who Dared 4-6.——ITEM: William C. Andrews, a member of the late Cavalier co., is spending a few days here with friends.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.; Grant S. Rigg, bus. mgr.): The Man Who Dared March 24-26 to big business; co. excellent. The Minister's Son opened to good business 27-30; co. good. W. B. Patton, in the portrayal of the Inventor, pleased, and Miss Emsy Alton, as the Minister's Daughter, was very effective. The Way of the Transgressor 31-2. Hearts Adrift 3-5.

THOMAS J. McALEER.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Joe Welsh in The Peddler March 24; good business. West's Minstrels entertained large and well pleased audiences 25, 26. Fortune Teller 28-30, making biggest kind of hit. Miss Bob White 31-2. The Chaperons 4-6. The Way of the Transgressor 7, 8. E. H. Sothern in The Proud Prince 9. Corse Payton Comedy Co. 11-13. John Drew in The Second in Command 14. Corse Payton Comedy co. 15, 16. Robert Grau's Vaudeville Celebrities 18-23. Fay Davis and the Empire Stock co. 26-May 1. Grace Von Studdiford in The Red Feather 2-7. Marie Wainwright in Twelfth Night 10. Mrs. Leslie Carter in Du Barry 14. Irene Meyers co. 16-21.——YOUNG'S PIER MUSIC HALL (Harry D'Esta, mgr.): Mask and Wig Club of the University of Pennsylvania in Alice in Another Land 1, 2.——SAVOY THEATRE (Huntley and Moore, mgrs.): Huntley-Moore Stock co. in Du Barry 28-30 and In Old Virginia 31-2; business fair; co. pleasing.——STEEPLECHASE PIER (Giles Clement, mgr.): English Imperial Opera co. 28-2 in Boccaccio; business and performance fair. Vaudeville 3-8.

ASBURY PARK.—PARK OPERA HOUSE (H. Garretty, acting mgr.): Shore Acres March 26 opened matinee to almost empty seats; evening was not much better; violin and piano players were so miserable and under the weather that they could not play. Wilbur Opera co. 4-9, opening in Said Pasha.——ITEMS: Asbury Pavilion opens the season 2 with Sousa's Band. This is also the first concert this season of Sousa.—Sunday 3, matinee and evening, Pryor's Band will play. The admission will be free Sunday.—Ross and Fenton intend to rebuild their hotel.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Clara Turner co. March 21-26 in the following: The Sapphire, Madame Du Barry, Midnight in Chinatown, Why Men Tempt Women, The Tide of Life, Queen of the Arena, My Brother's Sister, A Soldier in Petticoats, A Little Vagrant, The Price of Sin, Miss Sherlock Holmes; average attendance good; co. fair; specialties excellent. Conroy and Mack 4-9. Gotham Comedy co. 12. Edwin Walman in Dr. Jekyll and Mr. Hyde 14.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): Joe Welsh in The Peddler March 25; good performance; fair house. At Cripple Creek 26; fair houses and performance. Irene Meyers Stock co. 28-2 opened in On the Stroke of Twelve to crowded house and gave very good performance; business continues good. Other plays: The Counterfeiters, The Little Brigadier, The Great Temptation, Man to Man.

(*Continued on page 23.*)

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

A BREAK FOR LIBERTY: Philadelphia, Pa., March 28-April 9, Baltimore, Md., 11-16, Philadelphia, Pa., 18-23, Washington, D. C., 25-30.
A DESPERATE CHANCE: Washington, D. C., April 4-9.
A FRIEND OF THE FAMILY (W. R. Gorman, mgr.): Beaumont, Tex., April 5, Galveston 6, Houston 7, Victoria 8, San Antonio 9, 10, Austin 11, Waco 12, Dallas 13, 14, Dennison 15, Sherman 16, Fort Worth 18, Greenville 19.
A HIDDEN CRIME (J. M. Ward, mgr.): Boston, Mass., April 4-9, Lowell 11-13, Manchester, N. H., 14-16, Springfield, Mass., 18-20.
A HOT OLD TIME (Geo. Chenet, mgr.): Indianapolis, Ind., April 7-9, Cincinnati, O., 10-16, Louisville, Ky., 17-23.
A LITTLE OUTCAST (Eastern; Geo. E. Gill's; Burt McPhail, mgr.): Pittsburgh, Pa., April 4-9.
A MILLIONAIRE TRAMP (Gus Mortimer, mgr.): Terre Haute, Ind., April 3-9.
A MIDNIGHT MARRIAGE: Brooklyn, N. Y., April 4-9.
A MONTANA OUTLAW (C. F. Lawrence, mgr.): Ft. Madison, Ia., April 5, Burlington 6, Keokuk 7, Quincy 8, Hannibal, Mo., 9.
A RABBIT'S FOOT (Pat Chappelle, mgr.): Forsyth, Ga., April 5, Barnesville 6.
A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): East Jordan, Mich., April 5, Boyne 6, Traverse City 7, Manistee 8, Ludington 9, Saginaw 12, Owosso 14, Ionia 15, Grand Rapids 17, Bay City 18, Mt. Pleasant 19, St. Johns 20, Lansing 21, Ft. Wayne, Ind., 22, Huntington 23.
A ROYAL SLAVE (Northern; Harry Gordon, mgr.): Harvey, N. D., April 5, Carrington 6, Valley City 7, Lisbon 8, Oakes 9, Jamestown, N. D., 11, Ada, Minn., 12, Barnesville 13, Fergus Falls 14, Detroit City 15, Staples 16, St. Cloud 17, 18, Little Falls 19, Sauk Center 20, Morris 21, Litchfield 22, Willmar 23.
A ROYAL SLAVE (Southern; Harry Gordon, mgr.): Lyons, N. Y., April 5, Palmyra 6, Albion 7.
ACROSS THE PACIFIC: New Haven, Conn., April 4-6, Hartford 7-9.
ADAMS, MAUDE: Pittsburgh, Pa., April 4-9.
ALLEN, VIOLA: Brooklyn, N. Y., April 3-9, Pittsburgh, Pa., 11-16.
AN AFRICAN MILLIONAIRE (F. C. Whitney, mgr.): New York city April 4—indefinite.
ARE YOU A MASON: Grand Rapids, Mich., April 4-6, Kalamazoo 7, Dowagiac 8, Battle Creek 9, Detroit 10-16, Syracuse, N. Y., 18-20, Rochester 21-23.
AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Baltimore, Md., April 4-9, Washington, D. C., 11-16, Philadelphia, Pa., 18-23.
BARRYMORE, ETHEL: New York city April 4-16.
BATES, BLANCHE (David Belasco, mgr.): Chicago, Ill., Feb. 15-April 9.
BECAUSE SHE LOVED (M. J. Dixon, mgr.): New York city April 4-9.
BEN HUR: Harrisburg, Pa., April 4-9, Trenton, N. J., 11-16.
BERESFORD, HARRY: Detroit, Mich., April 3-9.
BINGHAM, AMELIA: Milwaukee, Wis., April 4-6, Rockland, Ill., 7, Lafayette, Ind., 8, Indianapolis 9.
BLAIR, EUGENIE: Baltimore, Md., April 4-9, Washington, D. C., 11-16.
BLOODGOOD, CLARA: Newark, N. J., April 4-9.
BONELLI, WILLIAM, AND ROSE STAHL: Springfield, Mass., April 4-6, Troy, N. Y., 7-9, Bridgeport, Conn., 11-13, Hoboken, N. J., 14-16.
BORN IN THE BLOOD: Manchester, N. H., April 7-9.
BUHLER, RICHARD (Henry B. Marks, mgr.): New York city, N. Y., April 4-9, Brooklyn May 2-7.
BUSTER BROWN (Melville B. Raymond, mgr.): Philadelphia, Pa., April 4-9.
BUSY IZZY: Brooklyn, N. Y., March 28-April 9, Boston, Mass., 11-23.
CANDIDA: New York city—indefinite.
CARTER, MRS. LESLIE: Hartford, Conn., April 4-5, Bridgeport 6, 7, New Haven 8, 9.
CHECKERS (Kirke La Shelle, mgr.): Dayton, O., April 6.
CHILD SLAVES OF NEW YORK (J. B. Isaac, mgr.): Elizabeth, N. J., April 4-6.
CLAXTON, KATE: Fairmont, W. Va., April 5, Fairmont 6, Sisterville 7, St. Marys 8, Parkersburg 9, Canal Dover, O., 11-13, Dayton 17-23.
COHANS, THE FOUR (Fred Niblo, mgr.): Denver, Col., April 4-9, Victor 10, Colorado Springs 11, Pueblo 12, Salida 13, Leadville 14, Grand Junction 15, San Francisco, Cal., 18-30.
COLLIER, WILLIAM: New York city April 4—indefinite.
CROSMAN, HENRIETTA (David Belasco and Maurice Campbell, mgrs.): New York city Jan. 11—indefinite.
DAMON AND PYTHIAS (F. R. Hallams, mgr.): Farmville, Va., April 5, Petersburg 6, Fredericksburg 7, York, Pa., 8, Lebanon 9, Middletown 11, Columbia 12, Lewistown 13.
DAVID HARUM: Omaha, Neb., April 4-6, Des Moines, Ia., 7-9.
DAVID HARUM (Jules Cahn, mgr.): Danbury, Conn., April 5, Winsted 6, Middletown 7, Willimantic 8, Riverpoint, R. I., 9.
DAVIS, FAY: New Orleans, La., April 4-9.
DEVIL'S AUCTION: Kansas City, Mo., April 4-9.
DODGE, SANFORD: Crawford, Neb., April 5, Alliance 6, Sterling, Col., 7, Ft. Collins 9, Loveland 11, Longmont 12, Boulder 13, Central City 14, Idaho Springs 15, Montrose 18, Ouray 20, Telluride 21, 22, Durango 24, 25.
DOWN BY THE SEA (Phil Hunt, mgr.): Denver, Col., April 3-9, North Platte, Neb., 11, Kearney 12, Grand Island 13, York 14, Lincoln 15, 16, Council Bluffs, Ia., 17.
DOWN MOBILE (Lincoln J. Carter's; Jackson and Brehany, mgrs.): Marquette, Mich., April 5, Negaunee 6, Manistique 7, Sault Ste. Marie, Can., 8, Sault Ste. Marie, Mich., 9, Allegan 18, Battle Creek 19, Tecumseh 20, Toledo, O., 21-23.
DREW, JOHN: Washington, D. C., April 4-9.
DRIVEN FROM HOME (W. D. Fitzgerald, mgr.): New York city April 11-16.
EDESON, ROBERT: Baltimore, Md., April 4-9, Philadelphia, Pa., 11-16.
ELLIOTT, MAXINE: Boston, Mass., April 4-16.
FAUST (Porter J. White's): North East, Pa., April 5, Conneaut, O., 6, Ravenna 7, Wadsworth 8, Port Clinton 9.
FAVERSHAM, WILLIAM: Davenport, Ia., April 5, Cedar Rapids 6, Des Moines 7, Omaha, Neb., 8, 9.
FISKE, MRS. (Harrison Grey Fiske, mgr.): San Francisco, Cal., March 21-April 17, Los Angeles 18-20.
FOR HER CHILDREN'S SAKE (Eastern; Sullivan, Harris and Woods, mgrs.): Indianapolis, Ind., April 4-6, Columbus, O., 7-9.
FOR HER SAKE (Jos. Pilgrim, mgr.): Providence, R. I., April 4-9.
FOR HIS BROTHER'S CRIME (Geo. N. Ballanger, mgr.): Erie, Pa., April 4-6, Toledo, O., 7-9, Cleveland 11-16, Detroit, Mich., 18-23.
FOXY GRANDPA (Hart and De Mar; O. H. Butler, mgr.): Philadelphia, Pa., April 4-9, Chester 11, Wilmington, Del., 12, Lancaster, Pa., 13, Harrisburg 14, Pottsville 15, Reading 16, Washington 18, Providence, R. I., 25.
FROM RAGS TO RICHES (Max H. Myers, mgr.): Boston, Mass., April 4-9, Lawrence 11-13, Fall River 14-16, Philadelphia, Pa., 18-23.
FUNNY MR. DOOLEY (Frank Bryan, mgr.): New Orleans La., April 3-9.
GALLAND, BERTHA: New York city April 4-9.
GALLATIN, ALBERTA (H. Brennen, mgr.): Pomeroy, O., April 5, Parkersburg, W. Va., 6, Clarksburg 7, Fairmont 8, Bellaire, O., 9, Huntington, W. Va., 11, Marietta, O., 12, Washington, Pa., 13, Altoona 14, Johnstown 15, Cumberland, Md., 16.
GERMAN LILLIPUTIANS (J. V. Tschudi, mgr.): Marissa, Ill., April 5, Sparta 6, Chester 7, Cape Girardeau, Mo., 8, Mound City, Ill., 9, Anna 11, Murphysboro 12, Carterville 14, Duquoin 15, Pinckneyville 16.
GOODWIN, NAT: Battle Creek, Mich., April 5, Kalamazoo 6, Grand Rapids 7, Bay City 8, Saginaw 9.
GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Bismarck, Mo., April 5, Chillicothe 6, Trenton 7.
HALL, HOWARD: Paterson, N. J., April 4-6, Elizabeth 7-9.
HANFORD, CHARLES B., Sacramento, Cal., April 6, Woodland 8, Marysville 9, Portland, Ore., 11, Hoquaim, Wash., 12, Aberdeen 13, Olympia 14, Tacoma 15, Seattle 17, Victoria, B. C., 18, Vancouver 20, New Westminster 21, Watcom, Wash., 22, Everett 23, Ellensburg 25, North Yakima 26, Walla Walla 27, Colfax 28, Spokane 29.
HANS HANSON (Jas. T. McAlpin, mgr.): Rogers, Ark., April 5, Monett, Mo., 6, Aurora 7, Pierce City 8, Neosha 9, Webb City 10.
HAPPY HOOLIGAN (Al. Dolson, mgr.): Oshkosh, Wis., April 5, Green Bay 8, Fond du Lac 9, Sheboygan 10, Manitowoc 12, Marinette 13, Escanaba, Mich., 15, Iron Mountain 16, Hancock 23, Calumet 25.
HAPPY HOOLIGAN (Chas. E. Barton, mgr.): Trenton, N. J., April 4-6, Worcester, Mass., 11-16, Springfield 18-23.
HARNED, VIRGINIA: Philadelphia, Pa., March 28-April 9.
HARRIGAN, EDWARD (M. W. Hanley, mgr.): Bangor, Me., April 5, Togus 6, Augusta 7, Rockland 8, Bath 9, Haverhill, Mass., 11, Newburyport 12.
HAWTREY, CHARLES: New York city April 4—indefinite.
HEARTS ADRIFT: Hoboken, N. J., April 3-6.
HEARTS OF OAK (Wm. B. Gross, mgr.): Newark, N. J., April 4-9, Wilmington, Del., 10-12, Trenton, N. J., 13-15, Philadelphia, Pa., 18-23, Washington, D. C., 25-30.
HER FIRST FALSE STEP: Norfolk, Va., April 4-9, Hartford, Conn., 13, New Haven 14-16.
HOLT, EDWIN (J. R. Stirling, mgr.): Erie, Pa., April 7, Ashtabula, O., 8, Lorain 9, Toledo 10-13, Adrian, Mich., 14, Jackson 15, Grand Rapids 17-20.
HUMAN HEARTS (Western: Cland Sanders, mgr.): Grass Valley, Cal., April 5, Auburn 6, Carson City, Nev., 7, Virginia City 8, Reno 9, Ogden, U., 11, Logan 12.
HUMAN HEARTS (Eastern, Jesse M. Blanchard, mgr.): Brooklyn, N. Y., April 4-9, Newark, N. J., 11-16.
HUMAN HEARTS (Southern): Milwaukee, Wis., April 3-9.
IN A WOMAN'S POWER: Iowa City, Ia., April 6.
IN CONVICT STRIPES: Buffalo, N. Y., April 4-9.
IN OLD KENTUCKY: New York city April 4-9.
JAMES BOYS IN MISSOURI (Eastern: Geo. Klimpt, prop.; Frank Gazzalo, mgr.): Greenville, N. C., April 5, Montgomery, Ala., 6, Pensacola, Fla., 7, Mobile, Ala., 8, Biloxi, Miss., 9, New Orleans, La., 10-16, Birmingham, Ala., 18-23, Atlanta, Ga., 25-30.
JEFFERSON, JOSEPH: Augusta, Ga., April 5, Charleston, S. C., 6, Columbus 7, Charlotte, N. C., 8, Atlanta, Ga., 9.
JOSHUA WHITCOMB (Kilpatrick and Burniston, mgrs.): Glens Falls, N. Y., April 5, Schenectady 6, 7, Utica 8, Ithaca 9, Olean 11, Jamestown 12, Niagara Falls 13, Erie, Pa., 15, Fredonia, N. Y., 16, Franklin, Pa., 18.
KELCEY, HERBERT, AND EFFIE SHANNON: Baltimore, Md., April 4-9.
KENNARK, JANE: Cincinnati, O., April 3-9, Dayton 11-13, Erie, Pa., 14-16.
KIDNAPPED IN NEW YORK (Harry Montgomery, mgr.): Pittsburgh, Pa., April 4-9.
KING-PERKINS (Edward Taylor, mgr.): Dell Rapids, S. D., April 7, Flandreau 8, Madison 9, Woonsocket 11, Huron 12, Miller 13, Highmore 14, Pierre 15, Desmet 18, Brookings 19, Pipestone, Minn., 20, Lake Benton 21, Tracy 22, Marshall 23.
LA MARR, HARRY: Rochelle, Ill., April 5, 6, Syracuse 7, De Kalb 8, Freeport 9.
LOST RIVER: St. Louis, Mo., April 3-23.
LOVERS' LANE: Portland, Me., April 5, Dover, N. H., 6, Haverhill, Mass., 7, Salem 8, Lawrence 9, Manchester, N. H., 11, Portsmouth 12, Gloucester, Mass., 13, Lynn 14, Malden 15, Waltham 16, Fitchburg 18, Lowell 19, South Framington 20, Brockton 21, Newport, R. I., 22, New Bedford, Mass., 23.
LYMAN TWINS: Wheeling, W. Va., April 4-6.
MACDOWELL, MELBOURNE (Dave A. Weiss, mgr.): Brooklyn, N. Y., April 4-9, San Francisco, Cal., May 1—indefinite.
McFADDEN'S FLATS (Thos. R. Henry, mgr.): San Francisco, Cal., April 3-16, San Jose 17, Bakersfield 25.
MACK, ANDREW: Chicago, Ill., April 4-16.
MANNERING, MARY: Oakland, Cal., April 4, 5, San Jose 6, Stockton 7, Sacramento 8, Fresno 9.
MANSFIELD, RICHARD: Cincinnati, O., April 4-9.
MANTELL, ROBERT B. (Max Zoellner, mgr.): Cincinnati, O., April 3-9.
MARLOWE, JULIA: Louisville, Ky., April 4, 5, Indianapolis, Ind., 6, Dayton, O., 7, Toledo 8, Columbus 9.
MASON AND MASON (Broadhurst and Currie, mgrs.): Buffalo, N. Y., April 4-9, Rochester 11-13, Syracuse 14-16, Philadelphia, Pa., 18-23.
MELVILLE, ROSE (J. R. Sterling, mgr.): Jersey City, N. J., April 4-9, Brooklyn, N. Y., 11-16, Newark, N. J., 18-23.
MONROE, GEORGE: Boston, Mass., April 4-9.
MONTE CRISTO (John Sturgeon's): Paulding, O., April 5, Delphos 6, St. Marys 7, Wapakoneta 8, Mansfield 9, Massillon 11, Wooster 12, Norwalk 13, Uhrichsville 15, Canal Dover 16, Millersburg 18, Mt. Vernon 19, Delaware 20, Bellefontaine 21, London 22, Wilmington 23.
MURPHY, JOSEPH: Pittsburgh, Pa., April 4-9.
MURRAY AND MACK (Ollie Mack, mgr.): Colorado Springs, Col., April 5, Pueblo 6, Wichita, Kan., 7, Winfield 8, Ottawa 9, Kansas City, Mo., 10-16.
NEILL, JAMES (Edwin H. Neill, mgr.): Oakland, Cal., March 14-June 16.
NEW ENGLAND FOLKS (M. E. Hull, mgr.): Rochelle, Ill., April 5, 6, Syracuse 7, De Kalb 8, Freeport 9, Savanna 11, Dubuque, Ia., 12, Clinton 13, Galena, Ill., 14, Dodgeville, Wis., 15, La Crosse 16, Janesville 17, Ft. Atkinson 18, Baraboo 19, Portage 20, Madison 21, Fond du Lac 22, Neenah 23.
NEXT DOOR (Basil McHenry, mgr.): New Castle, Ind., April 5, Seymour 6, Columbus 7, Madison 8, Bedford 9, Terre Haute 11, Vincennes 12, Washington 13, Bloomfield 14, Brazil 15, Lebanon 16.
OLCOTT, CHAUNCEY: New York city April 4-9, Baltimore, Md., 11-16.
OLD ARKANSAW (Fred Raymond's): Perry, Okla., April 5, Ponca 6, Sedan, Kan., 7, Independence 8, Coffeyville 9, Galena 10, Le Mar, Mo., 11, Clinton 12, Windsor 13, Boonville 14, Fayette 15, Centralia 16, Jefferson City 18, Edwardsville, Ill., 19, Pana 20, Tuscola 22, Paris 22, Clinton, Ind., 23.
OLD LAVENDER: Bangor, Me., April 5, Togus 6, Gardner 7, Rockland 8.
OLE OLSON (Will O. Wheeler, mgr.): St. Joseph, Mo., April 5, 6, Butler 7, Lamar 8, Springfield 9, Joplin 10, Carthage 11, Pittsburg, Kan., 12, Fort Scott 13, Nevada, Mo., 14, Sedalia 16.
O'NEILL, NANCE: Boston, Mass., March 31-April 5, Springfield 6, Boston 7-9.
ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.; Frank Gazzalo, mgr.): Providence, R. I., April 4-9, Boston, Mass., 11-16, Jersey City, N. J., 18-23, Philadelphia, Pa., 25-30.
ONLY A SHOP GIRL (H. H. Winchell, mgr.): Brooklyn, N. Y., April 4-9.
OUR NEW MINISTER (Miller and Conyers, mgrs.): Van Wert, O., April 5, Bluffton, Ind., 6, Fond du Lac, Wis., 7, Oshkosh 8, Menominee 9, Green Bay 10, Appleton 11, Fond du Lac 12, Winona, Minn., 13, Rochester 14, Faribault 15, Mankato 16, Sioux Falls, S. D., 17, Albert Lea, Minn., 18, Mason City 19, Iowa Falls 20, Grand Island 21, Greeley, Col., 22, Ft. Collins 23.
OUT OF THE FOLD: Newark, N. J., April 4-9.
OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Louisville, Ky., April 3-9, Evansville, Ind., 10, Vincennes 11, Terre Haute 12, 13, Indianapolis 14-16, St. Louis, Mo., 17-23, Kansas City 24-30.
PATTON, W. B. (J. M. Stout, mgr.): Troy, N. Y., April 5, 6, Springfield, Mass., 7-9, Holyoke 11-13.
PECK'S BAD BOY (Leroy J. French, mgr.): Clinton, Ia., April 5, Davenport 6, Rock Island, Ill., 7, Muscatine, Ia., 8, Burlington 9, Fort Madison 11, Keokuk 12, Sterling, Ill., 13, Jacksonville 14, Jerseyville 15, Alton 16.
PICKINGS FROM PUCK (Ollie Mack and Jos. M. Gaites, mgrs.): Watertown, N. Y., April 6, Ottawa, Can., 7-9, Montreal 11-16.
QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Brooklyn, N. Y., April 4-9.
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Elizabeth, N. J., April 7-9.
QUINCY ADAMS SAWYER (Eastern: C. R. Brooke, mgr.): Hazelton, Pa., April 5, Freeland 6, Pittston 7, Fort Jervis, N. Y., 8, Middletown 9, Newburgh 11, Danbury, Conn., 12, Middletown 13, Willimantic 14, Putnam 15, Woonsocket, R. I., 16.
QUINCY ADAMS SAWYER (Western: W. G. Snelling, mgr.): Warren, Pa., April 5, Kane 6, Johnsonburg 7, Ridgway 8, Du Bois 9, Clearfield 11, Renova 12, Williamsport 13, Wilsboro 14, Elmira, N. Y., 16.
RACHEL GOLDSTEIN: Chicago, Ill., April 3-9.
REHAN, ADA, AND OTIS SKINNER: Philadelphia, Pa., April 4-9.
ROBER, KATHERINE: Pittsfield, Mass., April 4-9.
ROBERT EMMET (J. Wesley Rosenquest, mgr.): Providence, R. I., April 4-9, Boston, Mass., 11-16, Brockton 18, New Bedford 19, Fall River 20, Newport, R. I., 21, Lowell, Mass., 22, 23.
ROBSON, ANDREW (Jno. W. Bennett, mgr.): Selma, Ala., April 5, Demopolis 6, Birmingham 7, Nashville, Tenn., 8, 9.
ROBSON, ELEANOR: New York city March 7—indefinite.
ROYAL LILLIPUTIANS: Cleveland, O., April 4-9.
RUSSELL, ANNIE: Battle Creek, Mich., April 5, Omaha, Neb., 7-9.
SAG HARBOR (Wm. B. Gross, mgr.): Salt Lake, U., April 4-6, Leadville, Col., 7, 8, Pueblo 9, Denver 10-16, Colorado Springs 17, 18, Hutchinson, Kan., 19, 20, St. Joseph, Mo., 21-23.
SANFORD, WALTER: Christchurch, N. Z., March 7-May 7.
SHADOWS OF A GREAT CITY: Manchester, N. H., April 4-6, Lawrence, Mass., 7-9.
SHANNONS, THE (Harry Shannon, mgr.): London, O., April 5, St. Paris 7, Bellefontaine 8, New Bremen 9, St. Marys 11, Celina 12, Van Wert 13, Payne 14, Paulding 15, Antwerp 16, Columbia City, Ind., 18, North Manchester 19, Warsaw 20, Waterloo 22, Butler 23, Hicksville, O., 25.
SHAW, MARY (John M. Garrison, mgr.): Chicago, Ill.—indefinite.
SHEA, THOMAS (Jas. Wall, mgr.): New York city April 4-9, Philadelphia, Pa., 11-16, Worcester, Mass., 18-23.
SKY FARM: Stamford, Conn., April 5, South Norwalk 6, Hoboken, N. J., 7-9.
SI PLUNKARD (Jack Sawyer, mgr.): Council Grove, Kan., April 5, White City 6, McPherson 7, Newton 8, Hutchinson 9, Sterling 11, Geneseo 12, Salina 13, Beloit 14, Concordia 15, Junction City 16.
SLAVES OF THE MINE: C. C. Callahan, mgr.): Phoenix, Ariz., April 6, Tucson 7, Bisbee 8, Deming, N. M., 9, El Paso, Tex., 10, 11, Albuquerque, N. M., 12, Las Vegas 13, Raton 14, Trinidad, Col., 15, Denver 17-23, Pueblo 25.
SOTHERN, E. H.: Williamsport, Pa., April 5, Atlantic City, N. J., 9.
SULLY, DANIEL (Willis E. Boyer, mgr.): Ogden, U., April 4, 5, Park City 6, Salt Lake 7-9.
SUPERBA: Montreal, Can., April 4-9.
SWEET CLOVER: Memphis, Tenn., April 8, 9.
THE COUNTY CHAIRMAN (Henry W. Savage's): New York city Nov. 24—indefinite.
THE EARL OF PAWTUCKET (Kirke La Shelle's; Wilson S. Ross, mgr.): Albany, N. Y., April 5, Glens Falls 7, Cohoes 8, Schenectady 9, Poughkeepsie 11, Springfield, Mass., 12, New Britain, Conn., 13, Waterbury 14, Holyoke, Mass., 15, Northampton 16, Portland, Me., 18, Lewiston 19, Lawrence, Mass., 20, Lowell 21, Fitchburg 22, Malden 23.
THE ETERNAL CITY: Pittsburgh, Pa., April 3-16.
THE FACTORY GIRL (Chas. H. Wuers, mgr.): Atlanta, Ga., April 4-9, Norfolk, Va., 11-16, Richmond 18-23, Scranton, Pa., 25-27.
THE FAST MAIL: Washington, D. C., April 4-9.
THE FATAL WEDDING: Akron, O., April 4-9.
THE GAME KEEPER (Thos. J. Smith; Rowland and Clifford, mgrs.): Tacoma, Wash., April 3-5.
THE GOVERNOR'S SON (Fred Niblo, mgr.): Bay City, Mich., April 5, Saginaw 6, Grand Rapids 7-9, Indianapolis, Ind., 18-20, Dayton, O., 21-23, Columbus 25-27.
THE GREAT TRAIN ROBBERY: Brooklyn, N. Y., April 4-9.
THE GREAT WHITE DIAMOND (Walter Fessler, mgr.): Chicago, Ill., March 27-April 9.
THE HEART OF MARYLAND (David Belasco, mgr.): Streator, Ill., April 5, Peoria 6, Danville 7, Decatur 8, Springfield 9, St. Louis, Mo., 10-16, Evansville, Ind., 17, Vincennes 18, Columbus 19, Frankfort 20, Union City 21, Springfield, O., 22, Zanesville 23.
THE KING OF DETECTIVES: Toronto, Can., April 4-9.
THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Bridgeport, Conn., April 8, 9, New Haven 11-13, Hartford 14-16, Boston, Mass., 18-23.
THE LITTLE CHURCH AROUND THE CORNER: Cleveland, O., April 4-9.
THE LITTLE HOMESTEAD (Wm. MacCauley, mgr.): Coshocton, O., April 5, Cambridge 6, Millersburg 7, New Philadelphia 8, Canton 9.
THE MAN WHO DARED (Henry Pierson, mgr.): Paterson, N. J., April 4-6, Elizabeth 7-9, Brooklyn, N. Y., 11-16.
THE MISSOURI GIRL (Western: Fred Raymond's): Negaunee, Mich., April 5, Ishpeming 6.
THE MISSOURI GIRL (Eastern: Fred Raymond's): Frankfort, Pa., April 4-6, Camden, N. J., 7-9, Scranton, Pa., 11-13.
THE NEW DOMINION: Houston, Tex., April 5.
THE NIGHT BEFORE CHRISTMAS: Ottawa, Can., April 4-6, Quebec 7-9, Manchester, N. H., 11-13, Lawrence, Mass., 14-16.
THE ORPHAN'S PRAYER: Camden, N. J., April 4-6.
THE PEDDLER: Wilkes-Barre, Pa., April 4-6, Scranton 7-9.
THE PIT (

CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.
COLUMBIA: Newark, N. J., April 4—indefinite.
DARCY AND SPECK'S: Philadelphia, Pa.—indefinite.
DAVIS BOYLE: Rochester, N. Y., March 14—indefinite.
ELYSIUM (Will R. Wilson, mgr.): New Orleans, La., Nov. 21—indefinite.
EMPIRE: Columbus, O.—indefinite.
FAWCETT, GEORGE: Baltimore, Md., Sept. 21—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
GERMAN: Philadelphia, Pa.—indefinite.
GRAND OPERA HOUSE: Pittsburgh, Pa.—indefinite.
HOLDEN BROTHERS' STOCK (Wm. Triplett, mgr.): Wichita, Kan., Feb. 29—indefinite.
HOPKINS: Memphis, Tenn.—indefinite.
IRVING PLACE THEATRE (Heinrich Conried, mgr.): New York city—indefinite.
MONARCH: Chicago, Ill.—indefinite.
MORDANT-HUMPHREY STOCK: Albany, N. Y., March 14—indefinite.
MURRAY HILL (H. V. Donnally, mgr.): New York city—indefinite.
NEILL-MOROSCO (Chas. Astor Parker, mgr.): Portland, Ore.—indefinite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y.—indefinite.
PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125th STREET: New York city—indefinite.
SPOONER (Mrs. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.

REPERTOIRE COMPANIES

AUBREY STOCK (Eastern): Woonsocket, R. I., April 4-9.
AUBREY STOCK (Western: Carl Brehm, mgr.): Hazleton, Pa., April 4-9, Norristown 11-16, Trenton, N. J., 18-23.
BENNETT-MOULTON (W. A. Partello, mgr.): Hudson, N. Y., April 4-9, Adams, Mass., 18-23, Torrington, Conn., 25-30.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Salem, Mass., April 4-9.
BENNETT-MOULTON (J. M. Torr, mgr.): Erie, Pa., April 4-9, Elmira, N. Y., 18-23.
BON TON THEATRE: Salt Lake, U., March 21-April 9.
BONNAIR-PRICE: Cameron, Mo., April 5-7.
BRECKENRIDGE, CHARLES, STOCK: Coffeeville, Kan., April 4-9.
BROWN AMUSEMENT: San Saba, Tex., April 4-9.
BROWN AMUSEMENT: Rison, Ark., April 4-9.
BUNTING, EMMA: Shamokin, Pa., April 4-9, Wilkes-Barre 11-16, Scranton 18-23, Oswego, N. Y., 25-30.
CARNER STOCK: Steubenville, O., April 4-9.
CARPENTER, FRANKIE (E. D. Davenport): Newburg, N. Y., April 4-9, Peekskill 11-16.
CARROLL COMEDY: Richmond, Ky., April 4-9.
CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): New Brunswick, N. J., April 4-9, Red Bank 11-16, Lakewood 18-20, Freehold 21-23, Morristown 25-30.
COOK-CHURCH (H. W. Taylor, mgr.): Chester, Pa., April 4-9, Lancaster 11-16, New Brunswick, N. J., 18-23.
CURT'S DRAMATIC: Indianapolis, Ind., April 4-6, McCook 7-9.
CUTTER AND WILLIAMS: Beaver Falls, Pa., April 4-9, Waynesburg 11-16.
DE VONDE, CHESTER: Lancaster, Pa., April 4-9.
DILGER-CORNELL: Olean, N. Y., April 4-9, Union City, Pa., 11-16, Erie 18-23.
ECLIPSE STOCK: Nacogdoches, Fla., April 4, 5, Athens, Ga., 6, 7, Jacksonville, Fla., 8, 9.
ELMOOR STOCK: Weston, W. Va., April 4-9.
ERWOOD STOCK (R. J. Erwood, mgr.): Mt. Carmel, Pa., April 4-6, Shenandoah 7-9.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Meriden, Conn., April 4-9, Yonkers, N. Y., 11-16, Poughkeepsie 18-23.
FISKE-STOCK (Fiske and Stock, mgrs.): Westerly, R. I., April 4-9, Quebec, Can., 11—indefinite.
FLEMING, MAMIE: Slatington, Pa., April 4-6, Pottstown 7-9.
FRANKLIN STOCK (B. F. Simpson, mgr.): Humbolt, Kan., April 4-6, Chanute 7-9.
FRENCH, IRVING (Don Macmillan, mgr.): Chanute, Kan., April 4-6, Ft. Scott 7-9, Warrensburg, Mo., 11-13, Fulton 14-16, Mexico 18-20, Jefferson City 21-23.
GAGNON AND POLLOCK STOCK: Hot Springs, Ark., April 4-9, Little Rock 11-16.
GARDNER-CAMPBELL: South Amboy, Pa., April 4-9.
GIBNEY-WEED STOCK (Roy E. Weed, mgr.): Moline, Ill., April 4-9, Clinton, Ia., 11.
GORMAND AND FORD: Dexter, N. Y., April 4-9, Brownville 11-16.
GUY STOCK (G. C. Guy, mgr.): Moberley, Mo., April 4-9.
HAMMOND STOCK: Atlanta, Ia., April 4-16.
HARCOURT COMEDY (Chas. K. Harris, mgr.): Rockland, R. I., April 4-9.
HICKMAN-BESSEY: Ottumwa, Ia., April 4-9, Quincy 11.
HIMMELEIN'S IDEALS: Amsterdam, N. Y., April 4-9, Watertown 11-16.
HIMMELEIN'S IMPERIAL STOCK: Evansville, Ind., April 3-9.
HOEFFLER, JACK, SHOWS (Jack Hoeffler, mgr.): Beloit, Wis., April 3-10, Dubuque, Ia., 11-16, Winona, Minn., 18-30.
HOLLAND, STANLEY: Hubbard, O., April 4-9.
HOWARD DORSET: Ft. Wayne, Ind., April 3-9.
HOWARD STOCK (A. G. Howard, mgr.): Johnstown, N. Y., April 4-9.
HOYT'S COMEDY (H. G. Allen, mgr.): Chattanooga, Tenn., April 4-9, Knoxville 11-16, Bristol 18-23.
IMPERIAL STOCK (C. Geo. Hamilton, mgr.): San Antonio, Tex., March 6-May 15.
JEAVONS, IRENE: Frostburg, Md., April 4-9.
KARROLL, DOT: Yonkers, N. Y., April 4-9, Chester, Pa., 11-16.
KELLER STOCK: Lamar, Mo., April 4-6, Nevada 7-9, Butler 11-13, Mindenmines 14-16, Webb City 17-19, Carthage 21-23.
KENNEDY, JAMES (O. E. Wee, mgr.): Cumberland, Md., April 4-9, Lebanon, Pa., 11-16, Norristown 18-23, Wilkes-Barre 25-30.
KEYSTONE DRAMATIC: Fall River, Mass., April 4-9, New Bedford 11-16, Norwich, Conn., 18-23.
KINGSLEY-RUSSELL: Manhattan, Kan., April 3-9.
KLARK-URBAN: Seabrooke, Can., April 4-16.
KRAUS STOCK: Carruthersville, Mo., April 4-6, Jonesboro, Ark., 7-10, Poplar Bluff 11-16.
LA VERNA-MOORE STOCK: Paris, Ill., April 4-9.
LENNON THEATRE: Canby, Minn., April 4-6.
LINDLEY'S, HARRY, PLAYERS: Goldsboro, N. C., April 5.
LONG, FRANK E., STOCK (J. A. Lacy, mgr.): Merrill, Wis., April 4-9.
LYCEUM STOCK (E. G. Grosjean, mgr.): Altoona, Kan., April 7-9, Chanute 11-16.
McREYNOLDS, LEON (Frederick Tatum, mgr.): Monmouth, Ill., April 4-6, Canton 7-9, Keokuk, Ia., 11-13.
MACK, WILBUR (Matt Kussell, mgr.): Washington, Pa., April 4-9, Franklin 11-16, Jamestown, N. Y., 17-23, Olean 25-30.
MACK AND ARMOUR'S COMEDIANS (Chas. Drew Mack, mgr.): Belle Plaine, Ia., April 4-6.
MARKS BROTHERS (E. W. Marks, mgr.): Montpelier, Vt., April 4-9, Barre 11-16.
MARKS BROTHERS (Joe Marks, mgr.): Oshawa, Can., April 4-9, Port Hope 11-14, Coburg 15-18.
MARKS STOCK (Tom Marks, mgr.): Chatham, Can., March 28-April 9, Berlin 11-16, Stratford 18-23, St. Catherines 25-30.
MOREY STOCK: Ft. Smith, Ark., April 4-9, Springfield 11-16.
MORTIMER-DEMING: Decatur, Ill., April 4-9.
MURRAY AND MACKEY (John J. Murray, mgr.): Corning, N. Y., April 4-9, Oswego 11-16, Little Falls 18-23, Auburn 25-30.
MYERS, WILL H. (Sim Allen, mgr.): Sharon, Pa., April 4-9, Harrisburg 11-16.
MYRKLE-HARDER (Wm. H. Harder, mgr.): Portsmouth, N. H., April 4-9, Salem, Mass., 11-16, Taunton 18-23, Brockton 25-30.
MYRKLE HARDER (Eugene Hall, mgr.): Duluth, Minn., April 4-16.
NATIONAL STOCK (Chas. R. Schad, mgr.): Poultney, Vt., April 4-7.
NORTH BROTHERS' COMEDIANS (Frank E. Carter, mgr.): Iola, Kan., April 4-9.
NORTH BROTHERS' COMEDIANS (Eastern): Bloomington, Ill., April 4-9.
PAIGE COMEDY (W. O. Shipley, mgr.): Vicksburg, Miss., April 4-9, Monroe, La., 11-16, Shreveport 18-23.
PAYTON'S, CORSE, STOCK (David J. Ramage, mgr.): Poughkeepsie, N. Y., April 4-9.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Rome, Ga., April 4-9, Anniston, Ala., 11-13, Selma 14-16, Meridian, Miss., 18-23.
PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Reading, Pa., March 31-April 9, Pottsville 11-16.
PHELAN, E. V., STOCK (E. V. Phelan, mgr.): Binghamton, N. Y., April 4-9.
POWELL-PORTELL (Halton Powell, mgr.): Marshalltown, Ia., April 4-9, Boone 11-16, Council Bluffs 18-24, Sioux City 25-30.
PRINGLE, DELLA (G. Faith Adams, mgr.): Fort Worth, Tex., April 4-9, Oklahoma City, O. T., 11-16.
RENTFROW'S PATHFINDERS: New Britain, Conn., April 4-9.
SIGHTS, PAULINE: Platte, S. D., April 4-9.
SPOONER DRAMATIC (W. D. Harrison, mgr.): Houston, Tex., March 14-May 7.
SUMMERS, GEORGE H., STOCK: Guelph, Can., April 4-9, Stratford 11-16.
TAYLOR, ALBERT, STOCK: Hillsboro, Tex., April 4-6, Corsicana 7-9, Galveston 10-17, Beaumont 18-23, Houston 25-30.
TOLSON STOCK (T. Dwight Pepple, mgr.): Chickasha, Okla., April 4-9.
TUOHU COMEDY (Randall and Foster, mgrs.): Murphysboro, Ill., April 4-9, Nashville 14-16.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; M. R. Miller, mgr.): Newport, R. I., April 11-16, Meriden, Conn., 18-23.
VAN DYKE AND EATON (F. Mack, mgr.): Meadville, Pa., April 4-9, Du Bois 11-16, Beaver Falls 18-23, Johnstown 25-30.
VERNON STOCK (Beni. R. Vernon, mgr.): Geneva, N. Y., April 4-9, Carbondale, Pa., 11-16, South Bethlehem 18-23, Norristown 25-30.
WILBER STOCK (H. B. Wilber, mgr.): Macon, Ga., April 4-9, Atlanta 11-16, Athens 18-23, Gainesville 25-30.
WILLIS STOCK: Mankato, Minn., April 4-6.
WINNIGER BROTHERS' OWN (Frank Winniger, mgr.): La Crosse, Wis., April 4-9, Watertown 10-17.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Mansfield, O., April 5.
AN ENGLISH DAISY (Jos. Galtes and J. F. Arnold, mgrs.): Lewiston, Me., April 5, Portland 6, Lynn, Mass., 7, Lawrence 8, Lowell 9, North Adams 11, Glens Falls, N. Y., 12, Utica 13, Syracuse 14, Auburn 15, Rochester 16, Toronto, Can., 18-20, Hamilton 21, St. Thomas 22, London 23, Chicago, Ill., 25—indefinite.
BABES IN TOYLAND (Hamlin and Mitchell, mgrs.): Springfield, Mass., April 6, 7.
BIJOU OPERA: Richmond, Va., April 4-9, Norfolk 11-16.
DANIELS, FRANK (Chas. B. Dillingham, mgr.): Detroit, Mich., April 4-9, Toledo, O., 11, Findlay 12, Ft. Wayne, Ind., 13, Marion 14, Indianapolis 15, St. Louis, Mo., 17-23, Chicago, Ill., 24.
DAVIS MUSICAL EXTRAVAGANZA (R. Wade Davis, mgr.): Haverhill, Mass., April 8, 9.
DE ANGELIS, JEFFERSON: Washington, D. C., April 4-9.
EARLE, VIRGINIA: Providence, R. I., April 4-9.
GLITTERING GLORIA: New York city April 4-9.
GRAND OPERA (Heinrich Conried, mgr.): Boston, Mass., April 4-16.
HALL, JOSEPHINE: Philadelphia, Pa., April 4-9.
HELD, ANNA: San Francisco, Cal., April 4-17.
HOITY TOITY (Ollie Mack and Jos. M. Galtes, mgrs.): Crowley La., April 5, Sour Lake, Tex., 6, Beaumont 7, Houston 8, 9.
HOPPER, DE WOLF: Philadelphia, Pa., April 4-9.
MISS BOB WHITE: Bridgeton, N. J., April 6, Camden 7-9.
PEGGY FROM PARIS (Henry W. Savage's): Boston, Mass., March 28-April 16.
PIFF, PAFF, POUFF: New York city April 2—indefinite.
ROGERS BROTHERS: St. Louis, Mo., April 3-9, Milwaukee, Wis., 10-13, Davenport, Ia., 14, Cedar Rapids 15, Des Moines 16.
SHAY, ROSE CECILIA, OPERA (Jos. Muller, mgr.): Cripple Creek, Col., April 5, Victor 6, Colorado Springs 7, Fort Collins 8, Greeley 9, Denver 11-16.
TEIE, BOSTONIANS: Joplin, Mo., April 5, Springfield 6, Cairo, Ill., 7, Paducah, Ky., 8, Evansville, Ind., 9, St. Louis, Mo., 10-16.
THE CHAPERONS: Atlantic City, N. J., April 4-6, Easton, Pa., 7.
THE FORTUNE TELLER: Philadelphia, Pa., April 4-9.
THE GIRL FROM DIXIE: Memphis, Tenn., April 5, 6.
THE ISLE OF SPICE: Montreal, Can., April 4-9.
THE MEDAL AND THE MAID: Springfield, Mass., April 8.
THE PRINCE OF PILSEN (Eastern; Henry W. Savage's): New York city April 4—indefinite.
THE RUNAWAYS: Chicago, Ill., March 28-April 9.
THE SHO-GUN (Henry W. Savage, mgr.): Chicago, Ill., April 4—indefinite.
THE SILVER SLIPPER (Jno. C. Fisher, mgr.): Watertown, N. Y., April 5, Ogdensburg 6, Kingston, Can., 7, Ottawa 8, 9, Montreal 11-16.
THE SPIDER AND THE FLY: Staunton, Va., April 7, Lynchburg 8, Harrisburg 9.
THE STORKS: Easton, Pa., April 6, Altoona 7.
THE TENDERFOOT: New York city—indefinite.
THE YANKEE CONSUL (Henry W. Savage's): New York city Feb. 22—indefinite.
THE WIZARD OF OZ: New York city March 21—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
VAN STUDDIFORD, GRACE (F. Ziegfeld, mgr.): Hamilton, Can., April 9.
WHEN JOHNNY COMES MARCHING HOME: Fall River, Mass., April 7.
WILLS, NAT M.: Brooklyn, N. Y., April 4-9.
WILSON, FRANCIS: St. Paul, Minn., April 4-9.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Danville, Va., April 5, South Boston 6, Bedford City 7.
CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): Phoenixville, Pa., April 5, Pottstown 6, Norristown 8, Pottsville 9.
FAUST, TED E. (G. D. Cunningham, mgr.): Leavenworth, Kan., April 5, Atchison 6, Kansas City, Mo., 7, Paola, Kan., 8, Joplin, Mo., 9-11.
FIELD'S, AL. G. (J. M. J. Kane, mgr.): Denver, Col., April 3-9.
GORTON'S (C. C. Pearl, mgr.): Howell, Mich., April 7, Ypsilanti 8, Ann Arbor 9.
KERSANDS', BILLY (C. Jay Smith and W. C. Thompson, mgrs.): St. Louis, Mo., March 27-April 9, Moberly 11, Booneville 12, Jefferson City 13.
RICHARD AND PRINGLE'S (Rusco and Holland, mgrs.): Rawlins, Wyo., April 5, Laramie 6, Cheyenne 7, Loveland, Col., 8, Boulder 9, Denver 10-16, Walsenburg 18, Alamosa 19, Silverton 20, Durango 21, Rico 22, Telluride 23, Ouray 25.
WARD AND WADE'S: Wallace, Ida., April 5, Missoula, Mont., 7, Helena 8, Butte 10, Bozeman 11, Livingston 12, Gledive 13, Billings 14.

VARIETY.

A NIGHT ON BROADWAY: Rochester, N. Y., April 3-9, Albany 11-14, Troy 14-16, Montreal, Can., 18-23.
AMERICAN BURLESQUERS: Boston, Mass., April 4-9.
AUSTRALIANS: Newark, N. J., April 4-9.
BLUE RIBBON GIRLS: Pittsburgh, Pa., April 4-9.
BOHEMIANS: St. Paul, Minn., April 3-8, Chicago, Ill., 11-16.
BON TON BURLESQUERS: Indianapolis, Ind., April 4-9.
BOWERY BURLESQUERS: Springfield, Mass., April 4-11.
BROADWAY BROADCASTERS: Jersey City, N. J., April 4-9.
BRYANT'S BURLESQUERS: Newark, N. J., April 4-9.
CHERRY BLOSSOMS: New York city March 28-April 9.
CITY SPORTS: Milwaukee, Wis., April 3-9, Minneapolis, Minn., 11-16.
CRACKER JACKS: New York city April 4-9, Jersey City, N. J., 11-16.
DAINTY DUCHESS: Brooklyn, N. Y., April 4-16, Newark, N. J., 18-23.
DEVERE'S, SAM: New York city April 4-9, Philadelphia, Pa., 11-16.
EAGLE'S: Baltimore, Md., April 4-9, Washington, D. C., 11-16, Pittsburgh, Pa., 18-23.
FOSTER, FAY: Minneapolis, Minn., April 3-9, St. Paul 11-16, Chicago, Ill., 17-22.
GAY MASQUERADERS: Baltimore, Md., April 4-9.
GAY MORNING GLORIES: Scranton, Pa., April 4-6, Reading 7-9.
GRASS WIDOWS: New York city April 4-9, Philadelphia, Pa., 11-15, Baltimore, Md., 18-22.
HIGH ROLLERS: Toronto, Can., April 4-9, Rochester, N. Y., 11-16.
HILL, ROSE, ENGLISH FOLLY: Kansas City, Mo., April 3-9.
HOWARD, MAY: Des Moines, Ia., April 4-6.
IMPERIALS: Boston, Mass., April 11-16, New York city 18-23.
INNOCENT MAIDS (W. U. Dinkins, mgr.): New Bedford, Mass., April 4-6, Fall River 7-9, Southbridge 11, Webster 12, Gardner 14, Nashua, N. H., 16, Worcester, Mass., 18-23.
IRWIN'S, FRED: Detroit, Mich., April 3-9, Cleveland, O., 11-16, Buffalo, N. Y., 18-23.
JOLLY GRASS WIDOWS: New York city April 4-9.
KENTUCKY BELLES: Paterson, N. J., April 4-9, Providence, R. I., 18-23.
KNICKERBOCKERS: Milwaukee, Wis., April 11-16, Minneapolis, Minn., 18-23.
LONDON GAIETY GIRLS: Reading, Pa., April 7-9.
MAJESTICS: Pittsburgh, Pa., April 3-9, Cincinnati, O., 11-15, Louisville, Ky., 17-23.
MASCOTTE'S, VIOLET, BURLESQUERS: Boston, Mass.—indefinite.
MERRY MAIDENS: Montreal, Can., April 4-9, Boston, Mass., 18-23.
MOONLIGHT MAIDS: Philadelphia, Pa., April 4-9, Reading 11-13, Scranton 14-16, New York city 18-23.
MORNING GLORIES: Scranton, Pa., April 4, 5, Reading 6-9.
NEW YORK STARS: Boston, Mass., April 4-9, New York city 11-16, Jersey City, N. J., 18-23.
ORIENTALS (Watson's; Thos. McCreedy, mgr.): Brooklyn, N. Y., April 4-9.
ORPHEUM SHOW: Brooklyn, N. Y., April 4-9.
PARISIAN WIDOWS: New York city April 4-16, Paterson, N. J., 18-23.
REEVES, AL.: Louisville, Ky., April 4-9, Indianapolis, Ind., 11-16, St. Louis, Mo., 17-22.
REILLY AND WOODS: Brooklyn, N. Y., March 28-April 9, Newark, N. J., 11-16, New York city 18-23.
RENTZ-SANTLEY: Chicago, Ill., April 3-8, Detroit, Mich., 10-16, Cleveland, O., 18-23.
RICE AND BARTON'S: Buffalo, N. Y., April 4-9, Toronto, Can., 11-16, Rochester, N. Y., 18-23.
ROYALS (Peter Clark, mgr.): Chicago, Ill., April 10-16, Milwaukee, Wis., 17-22.
SYDELL, ROSE: Albany, N. Y., April 4-6, Troy 7-9, Montreal, Can., 11-16, Boston, Mass., 25-30.
THOROUGHBREDS: Providence, R. I., April 4-9, Boston, Mass., 11-16.
TIGER LILIES: Providence, R. I., April 11-16, Boston, Mass., 18-23.
TRANS-ATLANTIC BURLESQUERS: St. Louis, Mo., April 3-9.
TROCADEROS: Cincinnati, O., April 3-9, Louisville, Ky., 10-16, Indianapolis, Ind., 18-23.
UTOPIANS: Cleveland, O., April 4-9, Buffalo, N. Y., 11-16, Toronto, Can., 18-23.
VANITY FAIR: Boston, Mass., April 4-9.
WEBER AND FIELDS: Philadelphia, Pa., April 4-6, Brooklyn, N. Y., 7-9.
WORLD BEATERS: Philadelphia, Pa., April 4-9, Baltimore, Md., 11-16, Washington, D. C., 18-23.

MISCELLANEOUS.

BARNUM AND BAILEY CIRCUS: New York city March 18—indefinite.
BOSTOCK'S TRAINED ANIMALS: Philadelphia, Pa.—indefinite.
BOSTON LADIES' ORCHESTRA (Frank W. McKee, mgr.): Atlantic City, N. J., March 28-April 19.
BROOKE'S CHICAGO MARINE BAND (Burt A. Hall, mgr.): Chicago, Ill.—indefinite.
CONGRESS OF NATIONS (Wm. H. Josselyn, mgr.): Burlington, Ia., April 4, 5, Ft. Madison 7, Keokuk 8, 9, Monmouth 11, 12, Canton 13, 14, Rock Island, Ill., 15, 16, Davenport, Ia., 18, 19.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): New London, Conn., April 5, Brockton, Mass., 6, Providence, R. I., 8, Taunton, Mass., 9, Boston 10, Lynn 11, Haverhill 12, Lewiston, Me., 13, Portland 14, Portsmouth, N. H., 15, Lowell, Mass., 16, Worcester 19, Hartford, Conn., 21, 22, Springfield, Mass., 23, Waterbury, Conn., 24.
CRYSTALPLEX (W. H. Walsh, mgr.): Dexter, Mo., April 4-9.
ELLERY'S ITALIAN BAND (Channing Ellery, mgr.): Los Angeles, Cal., March 28-April 18.
FLINT, MR. AND MRS. HERBERT L. (H. L. Flint, mgr.): Paducah, Ky., April 4-9, Cairo, Ill., 11-13, Owensboro, Ky., 14-16, Evansville, Ind., 18-24.
HERRMANN, LEON: Wilkes-Barre, Pa., April 5, Reading 6, Bethlehem 7, Easton 8, Trenton, N. J., 9, Paterson 11.
HEWETT (Illusionist): Yukon, Okla., April 4, 5, Hennessey 7, 8, Waukomis 11-13.
INDIANA UNIVERSITY GLEE CLUB (H. Dean Chapel, mgr.): Rockport, Ind., April 5, New Harmony 6, Evansville 8-10.
KILTIES' BAND (T. P. J. Powers, mgr.): Houston, Tex., April 5, Beaumont 6, Lake Charles, La., 7, Crowley 8, New Iberia 9, New Orleans, La., 10-13.
KNOWLES, THE (Hypnotists: Elmer E. Knowles, mgr.): Mobile, Ala., April 4-9, Savannah, Ga., 11-13.
OARIN BROTHERS: City of Mexico, Mex., March 28—indefinite.
WALSH BROTHERS' CIRCUS: Gordonville, Pa., April 14.

Received too late for classification.

A COUNTRY KID: Coldwater, Mich., April 11, Bronson 12, Quincy 13, Hudson 14, Monroe 16, Wyandotte 17, Mt. Clemens 18.
BURKE-McCANN (M. McCann, mgr.): New Castle, Pa., April 5-9, Jeannette 11-16.
DAVIDSON STOCK (Frank B. Davidson, mgr.): Grayville, Ill., April 4-6, Cynthiana, Ind., 7-9, Newburg 11-13, Boonville 14-16.
D'ORSAY, LAWRENCE: Rochester, N. Y., April 5, Buffalo 7-9, Columbus, O., 11, 12, Dayton 13, Louisville, Ky., 14-16.
ENGLAND'S MOVING PICTURES: Dover, Del., April 4, 5, Trenton, N. J., 6, 7.
HALL, DON C.: San Lucas, Cal., April 4-6, King City 7-9, Gonzales 14-16, Salinas 18-23.
HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Jackson, Tenn., April 4-9.
HENRY'S, HI, MINSTRELS: Huntington, W. Va., April 5, Portsmouth, O., 6, Chillicothe 7, Circleville 8, Lancaster 9, Newark 11.
LEE'S COMEDIANS (Harry Lee, mgr.): Hazleton, Pa., April 3-9, Norristown 10-16, Trenton, N. J., 17-23.
NATIONAL STOCK (H. T. Glick, mgr.): Paris, Tenn., April 4-9, Little Rock, Ark., 11-16.
PAULINE (Hypnotist: Chas. Hine, mgr.): Friendship, N. Y., April 11-16.
QUINCY ADAMS SAWYER (Central: C. H. Smith, mgr.): Cohoes, N. Y., April 5, Utica 6, 7, Syracuse 8, Norwich 9, Oneonta 11, Schenectady 12, Gloversville 13, Amsterdam 14, Waverley 15, Binghamton 16.
RYAN, DANIEL R.: Lowell, Mass., April 4-8.
SEWARD SHOW (Arthur S. Chisam, mgr.): Alton, Ill., April 4-9, Paducah, Ky., 11-16.
STATER SISTERS' MADISON SQUARE: Weatherford, Okla., April 4-9, Amarillo, Tex., 11-16.
THE BURGLAR (Western) Little Falls, Minn., April 5, St. Cloud 6.
THE GAME KEEPER (Arthur S. Chisam, mgr.): Rowland and Clifford, mgrs.): St. Marys, O., April 5, Portland, Ind., 6, Van Wert, O., 7, Hicksville 8, Bryan 9, Wyandotte, Mich., 10, Mt. Clemens 11, Pt. Huron 12, Flint 13.
THE HEART OF MARYLAND: Johnstown, N. Y., April 5, Altoona, Pa., 6, Harrisburg 7, Reading 9, Wilkes-Barre 10, Scranton 11, Hoboken, N. J., 12-14, New York 16-21.
UNCLE TOM'S CABIN (Eastern: C. T. Brockway, mgr.): Canastota, N. Y., April 4, Clyde 7, Weedsport 8, Auburn 9, Geneva 11, Newark 12, Palmyra 13.
WAS SHE TO BLAME (Jed Carlton, mgr.): Sioux City, Ia., April 9, Council Bluffs 10.
WEALTH AND POVERTY (Jno. J. Brophy, mgr.): Orange, Mass., April 5, Turner's Falls 6, Mechanicsville, N. Y., 8, North Adams, Mass., 9, Hoosick Falls, N. Y., 11, Salem 13.
WILBUR OPERA (W. H. Fullwood, mgr.): Bridgeton, N. J., April 4-9, Scranton, Pa., 11-16, Wilkes-Barre 18-23.
WILLS MUSICAL COMEDY (Wm. Gray, mgr.): St. Albans, Vt., April 4-6, Plattsburg, N. Y., 7-9.

OPEN TIME.

INDIANA—Aurora—Temple Opera House, April 18-23.
Frankfort—New Binns Theatre, April 22, 23, 25, 26.
Michigan City—Armory Opera House, April.
Middletown—Elliott Opera House, April and May.
Terre Haute—Grand Opera House, April 18, 21, 22.
IOWA.—Creston—Temple Theatre, April.
MICHIGAN.—Muskegon—The Grand, April 11-16, 20-23, 25-28, May 2-7.
Owosso—Opera House, April.
MISSISSIPPI.—McComb—New Opera House, April.
NEW YORK.—Amsterdam—Opera House, April 15, 16, 18, 19, 20, 30, and May.
PENNSYLVANIA.—Altoona—Eleventh Avenue Opera House, April 12, 13, 16, 18, 22, 28, 30, May 2, 4, 7, 9-11, 13, 16-21.
Sharon—Morgan Grand, April 12, 19, 20, 23, 27-30, May 2-6, 9-12, 14.
WEST VIRGINIA.—Martinsburg—Central Opera House, April and May.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN

Adams, Annie, Annie Alto, Lillian Alexander, Fannie Abbott, Marian Abbott, Maude Atkinson, Rena Aubrey, Marie Arkwright.

Bouver, Adine, Edith E. Baker, Ethel Bishop, Laura Biggar, Adah Bradley, Emelie Benner, Mary Barrie, Sarah Boyd, Stella J. Blythe, Edna Birch, Susie Burns, Adele Block, Edna G. Brothers, Lou Babcock, Eva Belcher, Edith Blair.

Callahan, Nell, Conlettina Chitten, Mrs. Lawrence Coever, Alice Cassel, Mary Connell, Alberta Converse, Emma H. Curren, Annie Cameron, Mildred Calpin, Clara Cassack, Clara E. Calder, Ollie Cook, Mrs. Geo. R. Caine.

Donner, Diamond, Josie Davis, Jena Dayne, V. Dolara, Mae Dickenson, Mabel Dupons, Gertrude Dunlap, Daisy Debrine, Decsie Delara, Kathrine Dalton, Blanche M. Dunlop.

Emery, May, Margaret Ellsworth, Zula Ellsworth.

Fealy, Maude, Mrs. Geo. Flood, Anna E. Fay, Miss M. C. Ford, Marie C. Fay, Julia M. Frary.

Gray, Alice, Belle Gaffney, Alice G. Gilmore, Maysie Grevelle, Mildred Gilbert, Bettina Girard, Miss Goldie, Grace Gresham, Miss Jack Gray, Claire Grenville, Hattie Gibson, Hattie B. Goodhart, Helen Grantley, Maud Gilbert.

Hession, Mary, Margaret Hastings, Mabel Hastings, Mrs. Hatter, Constance Hamblin, Agnes Holmes, Grace Holmes, Emma Hopkins, Mrs. H. H. Hadley, Effie Hamilton, Mozella Harrison, Grace Holt, Nan Hewins, Bertha Haydn, Florence Hartley, Sue Hardey, Lillian Harris, Grace Hull.

Ireland, Marie, Maudie Irving.

Johnstone, Florence L., Jean Jeanette.

Kingston, Lottie, Ollie Kirshyman, Frankie M. Kane.

Lewis, Catharine, Lucile La Verne, Mrs. Hubt Labadie, Ruble Leslie, Maud M. Lindon, Ethel Lindley, Irma La Pierre, Mrs. F. G. Lenz, Ines Lyle, Amy Lee, Edna Lynes, Rhe Lorraine, Josie Lourie, Dorothy Lewis, Eva Lane.

Marsarett, Louise, Vivian Mayo, Mabel Morris, Mrs. Marian, Mattie Marks, Mrs. F. D. Mostow, Olive Murray, Marion Morris, Catherine Mahoney, Helene Maye, Birdie Macgowan, Maud D. McLarnie, Carolyn McLean.

Newcombe, Jean, Gertrude Norrenberg, Maude Nelson, B. Gertrude Nedham, Sally Noble, Margaret Nixon.

O'Neil, Lillian, Mary D. Opp, Rita O'Neal.

Powers, Ethel, Margaret D. Pitt.

Ring, Leonora, Adelina Raffelin, Lillian B. Reid, Lottie Ray, Helen Reimer, Ruby Raymond, Ida Marie Rogers, Caecilia Rohde.

Stanley, Alma, Clara Snow, Maud Swingett, Jessie S. Swan, Edythe Sotten, Edith Sanders, Mrs. Lawrence Santley, Lillian Sutherland, Louise Sanford, Marie Storl, Grace C. Strachar, Lillian Shattuck, May St. Clair, Jeannette Slocum, Florence Stone, Hattie Sheldren.

Thacher, Lillian, Eugenie Tabor, Mrs. Fred T. Tucker, Miss Troja, Hilda Tucker, Mayma A. Taylor, Minnie Thomas.

Vandenhoff, Kate, Lillian Vokes, Agnes W. Villa, Cora Van Tassel.

Warren, Hilda, Edith Warner, Miss G. Wells, Miss J. M. Wilson, Clara Walker, Mrs. Jno. D. Walsh, Lillian Waltone, Dorothy Warr, Katharine West.

Zulekia, Allda.

MEN.

Adams, Frank, Harry Asmus, Mr. Albogen, Harry S. Austin, Jas. F. Ayers, Alf. E. Aarons, Herbt. Archer, Jno. Abbott, L. S. Ashley.

Braming, Sol, Fred Barney, Victor Baravilla, David E. Barnett, David Bingham, W. H. Bishop, L. E. Brown, Roger Barker, Claus Bogel, Rich'd A. Beale, Wm. G. Beckwith, Arthur Byron, Frank H. Belcher, Max Bloom, Wm. J. Burke, Phil Bishop, N. C. Barney, Walter C. Bellows, J. C. Briel, I. B. Bates, Jas. L. Barry, Gov. Bowen, Avon Breyer, Chas. F. Brotherton.

Cockrane, Rich'd, Fred Conklin, Edw. F. Clarke, Wm. H. Carter, Harry M. Clark, Johnny Cantwell, Jas. Cooper, Alf. Craven, Geo. Clare, E. B. H. Cole, Stanley, Arlington D. Cowles, T. L. Coleman, W. T. Carleton, J. W. Cook, Walter Creighton, Harry Campe, Grant Churchill, Frank Coombs, Arthur Carleton, H. Catheron, Edward Carlton.

Donna, Francis, Count De Rabes, Wm. H. Dupont, Herbt. S. Davies, Chas. Dade, Alexander Dale, Billie E. Daly, H. B. Denny, Willie Dunlay, Chas. Drew, Jas. W. Dolton, Geo. W. Donaldson, Geo. W. Devo, Harry Davis, Frank Deithorne, Louis Dean, Frank J. Donnelly, J. Dempsy, J. W. Dusenburg, Byron Douglas.

Evans, Clare, W. O. Edmonds, Jas. Edlam, H. O. Emery, W. E. Elmendorf, Gerald Emerson.

Forrest, Arthur, Alb. Fitz, Jos. French, A. G. Ford, Geo. Ford, Herbt. Forrest, W. F. Fair, Lawrence C. Finch, Ernest A. Florence, Frank V. French, Earl Ford.

Greene, Herbert, Howard Gale, Frank Glenn, W. L. Gleason, Robt. Gaillard, H. T. Gates, Jas. L. Gilmore, Andrew Glassford.

Hegner, Anton, Albt. F. Hall, B. Hungerford, Edw. J. Heaney, Frank Heniz, Walter Healy, W. E. Hardy, Chic Harvey, A. J. Harland, Louis

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.

VOL. I. NEW YORK, APRIL 9, 1904. NO. 4

SPICY ITEMS.

George Gaskin, the celebrated tenor vocalist, is featuring "Good-bye, My Lady Love" and "For Sale, a Baby" with great success.

There were so many stars and celebrities at Harris's to see the energetic Robert Grau last week that it looked like a professional matinee.

Davis and Wilson are illustrating "Always in the Way" and "For Sale, a Baby" over the Eastern Vaudeville circuit.

May Howard's big show is featuring "Good bye, My Lady Love" and "March of the Eagles."

Worden and Gladish are singing, with great success, "For Sale, a Baby" and "I'm Wearing My Heart Away for You" over the Castle Circuit.

Kelley and Baines are scoring with "For Sale, a Baby."

Marsh and Sartella are creating a sensation with "You Never Spoke to Me Like That Before," "For Sale, a Baby," and "I'm Wearing My Heart Away For You."

Clinton and Cook write: "Always in the Way" and "I'm Wearing My Heart Away for You" continue our headliners.

Jos. Gomes' rendition of "Always in the Way" and "For Sale, a Baby" has been highly commended by both the papers and the public of Chicago.

Margaret Ainsley is featuring "The Girl of My Dreams," responding to double encores at each performance.

Sabel Johnson is creating a sensation with "The Girl of My Dreams."

All of the songs mentioned in this HERALD are published by Charles K. Harris, the largest and most popular ballad house in the world.

The editor of the HERALD desires to thank the Profession through the columns of his little paper for their kind words and encouragement upon his entrance into "journalism."

The Chas. K. Harris Herald
IS PUBLISHED WEEKLY.
Address all communications to
CHAS. K. HARRIS,
31 W. 31st St., New York.
MEYER COHEN, Mgr.

In answering these advertisements please mention THE MIRROR.

DOWN IN MUSIC ROW.

Lee Orean Smith is conducting the final rehearsals for The Little Jade Joss, a new musical comedy, which will be produced at Orange, N. J., April 14, 15, and 16.

Frederick V. Bowers has proved to be a big drawing card for all of the houses where he has played return dates, the management requesting him in all instances to repeat his song successes, "No One but You" and "Every Day Is Sunshine When the Heart Beats True."

Williams and Van Alstyne, the clever Western writers, are jubilant over the success of "Navajo," which is now a universal hit.

The Vandersloot Music Company, of Williamsport, Pa., report that their ballads, "Sunny, Sunny June," and "Only a Bunch of Violets," are meeting with the approval of singers everywhere.

The Howley-Dresser Company have secured a winner in their Summer song, "On a Good Old Trolley Ride." P. J. Howley has originated a unique advertising novelty in the shape of a transfer. This clever idea alone will do much to make the song popular.

The Charles K. Harris *Herald* is creating more comment than any other paper of its size ever published. It's genial editor, Charles K. Harris, is to be congratulated.

Eugene Ellsworth's clever "personal" ballad, "For Many Years," is now in the hands of more than a score of prominent singers, and is highly praised everywhere.

Joseph S. Nathan, composer of "I Love You, Lady, Indeed I Do," reports that many singers are using this song with much success.

The new story ballad, "Lights of Home," is now being featured by many leading quartettes, and singers from all parts of the country write that it is a big encore winner.

Hayes and Suites, who are with the Dainty Duchess company, are scoring with "In Sunny Africa" and their original dance, which is done to the entrancing strains of Abe Holzmann's cakewalk "Alagazam." They are enthusiastically received at every performance.

Josephine Sabel sends word from London that her song, "I Want Some One to Care for Me," has made a big hit at the Tivoli. It is published by Willis, Woodward and Company.

"The Song Our Boys Sang, Our American Sailor Boys," received an ovation at Boston Music Hall and the Majestic Theatre, Sunday, March 27, when introduced by J. Aldrich Libbey.

Malcolm Schackleford and Walter Brown are singing Theodore Morse's "Where the Southern Roses Grow."

Browing Sisters, refined duetists, scored with Feist and Barron's dainty song, "My Little Zuoo-oo-lu," at Pastor's Theatre, last week.

It is but recently, by mere chance, that seven writers of popular songs met at the offices of Joseph W. Stern and Company, all of whom enjoy a far-reaching reputation, and at least five of whom have scored with songs or compositions which have been played or sung the world over. It can be truthfully said that the aggregate sales of each of the seven composers figure near the million mark. George Rosey, who composed the well-known marches, "Honeymoon," "Handicap," "Scorcher," and "Oriental Echoes;" the waltzes "Espanita," "Gainsboro," "Lady Love," and such notable ballads as "Maybe," "Believe," "The Night You Promised Me," and "Too Late," can figure the actual output of his pieces over a million. Monroe H. Rosenfeld, the writer of scores of beautiful songs, whose "Honey, Get Your Gun," "Bye, Bye, My Honey," "Princess Royal," "Song of the Steeple," "With All Her Faults, I Love Her Still," "Her Golden Hair Was Hanging Down Her Back," "She Was Happy Till She Met You," "Take Back Your Gold," "I Don't Care If You Nebber Come Back," and dozens of others, almost forgotten now, could probably show astounding figures far in the millions, if he had the records. Arthur J. Lamb, probably the most original creator of unique ideas in ballads, titles and stories before the public, and who has written "Asleep in the Deep," "Mansion of Aching Hearts," "Bird in a Gilded Cage," and "Song the Anvil Sings," could easily count the sales of his compositions near the million. Max S. Witt, conjuror of delicate musical themes and pretty melodies, responsible for "Grace O'Moore," "The Moth and the Flame," "My Little Georgia Rose," "My Heart's To-night in Texas," "While the Convent Bells Were Ringing," "When the Fields Are White with Cotton," and many more recent successes, would surely reach a million. S. R. Henry, whose hits in instrumental form, particularly his marches, "Colored Major," "Crack of the Whip," "Colored Ragamuffins," "Polly Prim," and his "Jolly Friars" waltzes, could show the sales of a million copies. The other two to make up the seven, Lee Orean Smith and Alfred Solman, although newcomers in the field, have also had some notable successes. "In the Valley Where the Bluebirds Sing," "The Way of the Cross," "Upon a Sunday Morning When the Church Bells Chime," "Starry Night for a Ramble," being among the compositions of Mr. Solman, and "Under Southern Skies," "Story of the Heart," "Sweet Clover," and "The Voice of the Flowers," written by Mr. Smith.

Healy and Farnum, who are playing at the leading vaudeville theatres, write that the feature song of their act is "While the Band Was Playing Dixie," and that it never fails to bring them back again before their audience.

"Only You and I, Love," never fails to get encores. The Peerless Publishing Company are kept busy rehearsing the many singers that want to sing this ballad.

Raymon Moore has an encore winner in "Where Is Mavourneen To-night?" Many good performers are using this song.

Leo Feist is well represented in Sam Devere's own company. One of the feature numbers is "Mary Ann," the new Irish song hit. Smith and Champion are using Feist and Barron's Bowery waltz song, "She's the Pride and the Pet of the Lane," with eccentric dances.

The Century Comedy Four make a splendid impression by the clever rendition of "Somebody's Waiting for Me." Martha Habelman also sings to advantage "Let Me In, Dat's All," the new rough coon song.

Antrim and Peters have recently introduced "While the Band Was Playing Dixie" to their act, as a whistling solo.

The Whang Doodle Pickaninnie Band, with the In Old Kentucky company, are "Blazing Away" at "Anona" and "Uncle Sammy" in concerted melody to the enthusiasm of their audiences.

Ernest Hogan has a successful number in "Don't Come Back and Hang Around Ma Do." Published by the Peerless Publishing Company.

Russell and Buckley write that "Blue Bell," by Theodore Morse, is a big hit with their musical act.

"Mary Ann," the new Irish song, and the accepted successor to "Bedelia," still continues to gain many new admirers. Among those now using it are Clara Morton, of the Four Mortons; Louise Dresser, James McDonald, Eleanor Falk, Fanny Rice, and numerous others.

Patchen and Clifton are singing "While the Band Was Playing Dixie," to the evident delectation of their various audiences. It is published by Leo Feist.

Flossie Allen, who is playing numerous club dates in the vicinity of New York, is featuring songs from the catalogue of Leo Feist, among which are "Somebody's Waiting for Me," "I Ain't Got No Time," and "Mary Ann."

"Heroes that Wear the Blue" and "Ma Lady Moon," published by Edwin S. Brill, are being successfully sung by Mudge and Morton.

Williams and Melbourne, at the Fulton Street Theatre, Brooklyn, this week, are singing three of the F. B. Haviland Publishing Company's songs: "Forget Me Not," "Blue Bell" and "Isn't It Nice to Have Some One to Love You?" They are receiving five and six encores at each performance.

"Lots of Things You Never Learn at School," "Ma Lady Moon" and "The Game of War," published by Edwin S. Brill, are the song hits with Haverly's Minstrels.

Barry Scanlon is now a partner in the new illustrated act, Scanlon and Lewis, with the Sommer's stock company. A letter from him states "Little Dolly Driftwood," "Dear Old Stars and Stripes, Goodbye" and "Somebody's Waiting for Me" invariably call for encores.

The feature song of The Orpheus Comedy Four at Keith's last week was Shapiro, Remick and Co.'s "In the Village by the Sea."

M. P. Krueger's Orchestra, at the Monticello Hotel, Norfolk, Va., entertains the guests with selections from De Koven's Red Feather, "Congo Love Song," Rosenfeld and Sloane's "In Silence," Rosenfeld and Solman's "In the Valley Where the Bluebirds Sing," and L. E. Berliner's "Africana."

Louise Dresser, at the Circle Theatre recently, was compelled to bow her acknowledgments time and again, until she pleaded lack of more verses, for her rendition of the new Irish song, "Mary Ann," which is published by Leo Feist.

"Don't Come Back and Hang Around Ma Do" is rapidly coming on top as this season's coon song success.

Princess Chinquilla, the Indian princess, who is now on the Proctor circuit, is featuring "Anona." Enthusiastic applause is the rule at every performance.

Ruth and Nelda, James and Bonnie Farley, Joe Edmunds and the Messenger Boys' Trio report good results with Drislane and Bell's waltz-song, "Kitty Lowery."

AMATEUR NOTES.

The Amaranth will produce at the Waldorf-Astoria ballroom, on April 26, by special arrangement with Walter H. Baker and Company, Boston, Pinero's three-act farce, The Magistrate, with probably the strongest amateur cast ever gotten together. The cast, which is made up largely of old Amaranth favorites, is as follows: Mr. Posket, the Magistrate; Deane Pratt; Mr. Bullamy, James Pennoyer; Colonel Lukyn, Harry Edwards; Captain Horace Vale, Francis Kelly; Cis Farringdon, Alexander Arnold; Achille Blond, Frank Norris; Isidore, R. E. Pierce; Mr. Wormington, Charles S. Withington; Inspector Mesnter, John Costello; Sargeant Lugg, Fred O. Nelson, Jr.; Constable Harris, E. Churchhill Wright; Wyke, Frank Norris; Agatha Posket, Grace Green; Charlotte, Minnie Rachel Mason; Beatie Tomlinson, Ethel Jackson; Pophan, Myra Baeder.

King Lear was recently produced by the students of the University of Notre Dame, Indiana, under the direction of Prof. Henry Dickson, who played the title-role. The theatre was crowded. Shakespeare's great tragedy was produced in every detail, and was received with enthusiasm by a large audience.

The Whittier Hall Self-Government Association on Saturday, March 26 gave Mrs. Wiggs and Lovey Mary, dramatized by the Misses Leavens. The audience consisted of 150 girl students from the Teachers' College and Barnard. As Lovey Mary Maude Whitlock carried off the honors. Evelyn Goldsmith and Margaret Reed played men's parts with such confidence and manly airs that they brought down the house as Jake Schultz and Billy Wiggs in Lovey Mary. In Mrs. Wiggs of the Cabbage Patch Grace Jenkins, one of the most popular young women in the Teachers' College, played the principal character, and her make-up as an unkempt old woman was perfect. Mrs. Wiggs' son, Billy, is known in the Teachers' College as Margaret Reed.

For the benefit of a poor little girl in a kindergarten at 100th Street, near Park Avenue, a new tragedy in three acts, the work of twelve-year-old Ivan Ferrier, daughter of Dr. J. Ferrier, of 1841 Madison Avenue, was produced for the first time on March 28 by a company of girl players. The proceeds will be presented to the mother of the little beneficiary that she may have a new Easter hat and other needed dress. The tragedy was presented in the drawing-room of the youthful dramatist's home, which, for the occasion, was transformed into a miniature theatre. All the actors and actresses were classmates of Miss Ferrier in the public school at 119th Street and Madison Avenue. The principals were Miss Ferrier, Silvia Mardfin, Ida Kaivulin, Laura Stern, Anna Roach, William Ferrier, and Clark Abrams.

Smith College women as actresses were the attraction which drew a large audience to Carnegie Lyceum on the afternoon and evening of March 26. The two performances were given under the auspices of the Smith College Club, of New York, for the benefit of the Smith Students' Aid Society. There were three plays presented—Nance Oldfield, Gringiore, and The Romancers—and all the rules were assumed by alumnae of the college. The plays were well done.

The Climbers, an amateur dramatic club, presented Martha Morton Conheim's play, Her Lord and Master, in Carnegie Lyceum March 21, to a large and friendly audience. The play on the whole was cleverly acted. The cast included Rienzi de Cordova, Adolphe Eiseman, Alfred J. Sporburg, Howard Hastings, Sidney T. Schiller, M. Sanford Well, Leonora Flinn, Evangeline M. Lent, Florence G. Mans, Flora E. Heller, and Edna M. Davis.

The opera, Merry Milk Maids, was given very successfully at Las Vegas, New Mexico, March 16, by local amateurs, for the benefit of the Y. M. C. A. A packed house rewarded the clever players, and fine costumes and good staging helped in the performance. Among those taking part were James McNary, E. L. Browne, L. R. Allen, R. C. Rankin, C. J. Dawe, of Denver; Ella Hartman, of Chicago; Blanch Rothgeb, Edith Rodkey, and Mrs. Sallie Douglas.

The Victor Grange Dramatic Club, of Fairfield Center, Me., presented Down in Maine March 16. In the cast were George T. Tibbitts, Henry T. Choate, Charles M. Williams, Edgar E. Gifford, Albert H. Brown, F. Elbert Sawyer, Eugene P. Lowell, Angier L. Goodwin, Annie M. Sawyer, Mrs. Nellie A. Gifford, Mrs. Kate R. Balentine, and Alta V. Sawyer.

The Colby Dramatic Club, of Colby College, produced A Night Off, at Waterville, Me., March 18, to the largest audience that the club has yet had. Every member of the cast had his part well in hand, and there didn't seem to be a hitch in the performance. Those in the cast were John S. Tapley, Edward R. Winslow, Walter J. Hammond, Allen Clark, Frank H. Leighton, Harry C. Bonney, Elliott C. Lincoln, Linwood L. Ross, Carl L. Bryant, S. G. Bean, M. B. Mower, C. E. Jewell, and C. W. Clark.

Amateurs at Rumford Falls, Me., scored a success in The Pirates of Penzance on March 18. The singing was excellent for amateurs and the chorus was well drilled and made a good appearance. The following were in the cast: Walton Wyman, Alfred Sparks, Harry Chadbourne, Pearl Dyer, John Hadley, Miriam Lane, Mrs. Walker, Mrs. Rendall, Miss Dickenson, Mrs. Pippin, and Mary Hegarty.

There will be a students' matinee of the Auditorium School of Acting at the Auditorium Theatre, Kansas City, to-day.

E. Ashton, W. Costello, T. Corutney, Joseph Moran, James Sullivan, John Sullivan, L. Ashton, Miss M. J. Sullivan, Miss L. Cotter, Miss I. Gallagher, and Miss J. Fenton presented The Shaugraun very successfully to a large audience at Willimantic, Conn., March 17. The play was under the direction of the Ladies' Auxiliary of the First Division of the Ancient Order of Hiberians, which numbers over 400.

The Merry Maskers' Dramatic Club, of the Normal College of New York city, will offer As You Like It for the benefit of the Normal College Scholarship Fund, in the College Chapel, Sixty-eighth Street and Park Avenue, Saturday evening, April 9. Last Spring the club produced She Stoops to Conquer with great success, realizing over $1,000. Elma Smith played the leading role, Kate Hardcastle. Elma Smith, daughter of Mrs. Sol Smith, is now taking the post-graduate course at the Normal College, and will appear as Rosalind. Elsa Sackenbruch has charge of the music, and Lillian Epstein will lead the girls' orchestra. College girls in cap and gown will sell bonbons in the front of the house. This is the cast: The Duke, Kate Dickinson; Duke Frederick, Margaret Burke; Ameris, Hattie Webb; Jaques, Miss Burke; Le Beau, Miss Strauss; Charles, Jennie Tooning; Oliver, Maude Obermeier; Jaques, Miss Eichbold; Orland, Bertha Ellison; Adam, Julia Dencker; Touchstone, Jessie Fraser; Corin, Stella Kisch; Silvius, Ella Sully; William, Miss Jenkins; Hymen, Elizabeth Castle; Rosalind, Elma Smith; Celia, Lillie Reinhard; Phebe, Nellie Franck; Audrey, Josephine Nirison.

(*For other Amateur Notes see page 25.*)

MATTERS OF FACT.

Reports from 'Frisco and the Coast generally suggest that in Sag Harbor Aimee Hunter Evans has made a distinct hit in the ingenue part of Jane Cauldwell.

Several stock companies throughout the country are arranging to present the Edward Locke version of Parsifal, which was lately played with success at the Grand Opera House, Pittsburgh.

Evan Harries and Gracia Dickens are in their thirty-fifth successful week with William Bonelli and Rose Stahl, in A Man of the World.

MUSIC PUBLISHERS.

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Know what a "scoop net" is? Of course you do, but if there is any doubt in your mind, ask the Four Mortons, Eleanor Falk, Lottie Gilson, Fannie Rice, Louise Dresser, or any of the many prominent singers who are "scooping" ALL THE APPLAUSE wherever they sing "MARY ANN," a song that has become famous in a few months. A great many singers exert every effort to win applause with the songs they sing, and if the applause is not forthcoming THEY WONDER WHY. It is not always because they do not sing a song well, but in nine cases out of ten, IT IS THE SONG THAT FAILS. NOT SO WITH "MARY ANN," as the above named clever artists will verify. They are unanimous in their verdict that "MARY ANN" is a veritable "scoop net" when it comes to winning applause.

It will be well worth your while to give this little story some thought: If the songs you are now singing do not get the applause, why not sing a song that will? The Four Mortons, Eleanor Falk, Lottie Gilson, Fannie Rice, or Louise Dresser would not go "crabbing" unless they were well supplied with "scoop nets," neither would they attempt to sing a song that would not prove a "scoop net" when it comes to winning applause.

You can win all the applause you want if you sing "MARY ANN." Drop a line to Leo Feist; he'll send you the "scoop net" and it's "up to you" to gather in the applause. The address remains the same, 134 West 37th Street, New York city, U. S. A., between the Marlborough Hotel and the Bee-Hive Clock tower.

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THE FOREIGN STAGE

LONDON.

Love's Carnival Withdrawn—The Never, Never Land and A Woman's Folly Produced.

(Special Correspondence of The Mirror.)

TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,

LONDON, March 26.

Although there have been absolutely no new productions in the West End theatres, and only three in the suburban ditto, yet the week now ending has been fraught with matter that has caused plenty of conversation, not to say argumentation. One thing that first aroused babblement in theatrical circles was Manager George Alexander's sudden resolve at midnight last Saturday to withdraw his new production, Love's Carnival, from the St. James' after four nights' run. The next affair that excited interest both in theatrical and variety circles was the sudden attack made (per Messieurs the Lawyers) by certain aggrieved variety theatre sketch players against those two vast variety temples, the Empire and the Alhambra, which face each other in that historic thoroughfare Leicester Square. This attack was, of course, for two reasons. One was by way of retaliation for the Theatrical Managers' Association's recent (and sometimes trumpery and ill advised) prosecutions of sundry sketch playing combinations. The other reason was a desire to hurry up some definite settlement by act of Parliament or otherwise of this question, which is as still vexed as the still vexed Bermoothes mentioned by Bakespeare.

Another matter that has induced personal and paragraphic discussion is the new swooping down upon the just closed Drury Lane Theatre by the London County Council, who have weighed in with one hundred and forty-three "requisitions" for alterations as regards that historic playhouse. I may tell you that these requisitions, eighty-eight of which have been accepted by Managing Director Arthur Collins, will, thanks to pending arbitration, not be able to be carried out before the early Fall. I am, therefore, just officially informed that there will in all likelihood be no Autumn drama at Old Drury. This will astound many, for that ancient (and hitherto accepted) theatre has not been without an Autumn drama for the last fifty years, except for a brief "interregnum" (as our sporting reporters would call it) between the respective managements of the late T. B. Chatterton and the late Sir Augustus Harris.

There has also been some patter versus clatter (to use the name of one of the late Charles Mathews' greatest play successes) concerning your wondrous handcuff-shunting citizen (and MIRROR correspondent) Harry Houdini. The papers have been full of correspondence arguing as to the methods adopted by H. H. at his recent great manifestation at the London Hippodrome, and this morning, forsooth, I find the happy handcuff harmer and jubilant jail escaper charged by certain newspaper correspondents with working his feats by means of spiritualistic or mediumistic aid. All this thusness compels me to muse upon a couple of quotations from the good old Bard of Avon—namely, "It is a Mad World, My Masters" and "Sweet are the Uses of Adver-tisement."

To add to the general clamor and confusion, I regret to announce that hostilities have broken out between Manager Frank Curzon (who is now running or subletting so many theatres) and Author George Dance, who owns some nine or, perchance, ten touring companies. Frank has been performing, or causing to be performed as our British lawyers would put it), George merry musical mixture, A Chinese Honeymoon, at the Strand for over one thousand nights! Now, G. D. wishes that piece to go on a while longer, and to retain the next play he had prepared for the Strand (namely, the one called on your side The Ladies' Paradise) until the early Fall. But F. C. wishes to change his bill at once, and, defying the now generally joyous (because now very wealthy) George, F. has shunted G.'s play aside altogether, and will ere long present at the Strand a new musical piece by James Davis, otherwise Owen Hall. This piece is at present entitled Sergeant Brué and it is to be produced by Seymour Hicks. Doubtless Hicks has been engaged for this task because he is rolling in acting salaries and author's fees, and because he already has so much histrionic, literary and stage-managerial work that he hardly has time for a wink of sleep, while dozens of equally smart and clever actors and "producers" are walking about their "Rialto" (the Strand) workless and penniless. I am not, of course, impugning young Hicks' ability, for he is one of the smartest all round juveniles I know, and I have known him since he was a mere lad. But it does seem hard that one man should get everything while many others could live and live well out of even one of such billets.

The first, or at all events the most important, of the aforesaid suburban productions at three out of the three dozen such playhouses was The Never, Never Land, written by that prolific playwright and never resting histrion, Wilson Barrett. This drama, originally tested a few weeks ago at that busy and somewhat black town, Hull, at the mouth of the river Humber, made its metropolitan debut at the new King's Theatre, Hammersmith, last Monday. It is a story somewhat resembling the extraordinary career of the late Tichborne claimant, who, after setting all England at loggerheads as to his bona fides or otherwise, was subsequently proved to be Arthur Orton, a Wapping butcher, and was sentenced to a long term of penal servitude. In The Never, Never Land the pretender, who comes from Australia, professing to be the long lost heir to certain vast estates, does his pretending unwillingly and only to "oblige" the real long lost heir, who before dying in the Antipodean bush made this chum of his vow to personate him in order to prevent the dear old mother at home from breaking her heart through bereavement. The hero's attempt to fulfill his dead comrade's behest lands him, as might be expected, in many difficulties. One of these is that he falls in love with the girl of whom he pretends to be the brother, and several agonizing episodes ensue. When this supposed brother and sister business is altered (as it easily could be), Wilson Barrett's latest powerful play will be all the more attractive. The chief acting scores were made by Albert Ward as the hero, Austin Melford as a comic villain, and Hardie Wright (who was so intense as the tortured boy in The Sign of the Cross) as Smudgee, a semi-original nymph who faithfully follows and shields the hero from the knavish tricks of his enemies.

The next best suburban production was a kind of drawing-room—or Mr. and Mrs. Kendal—kind of drama, which was produced at the little theatre in the old, old and once royal borough of Greenwich during the week. I found this play (the work of Percy Sandiford and Alfred Holles) strong and artistic in treatment, although conventional in theme. It was called A Woman's Folly, and it was written around the young second wife of a rich young financier, a poor, distracted lady who, driven to desperation by the threats and the equally brutal blackmailing of her first husband, whom she had long had reason to believe dead, forged a couple of her husband's cheques. The wife was strongly acted by Marie de Roos, and her good genius, a formerly rejected but still well-wishing lover of hers, was artistically played by Leonard Pagden. With a little touching up here and there A Woman's Folly would be more worthy of a West End production than many a play which has there been inflicted upon such long-suffering playgoers as your most respectful servant to command.

The third suburban new play was of less artistic calibre than either of the above-named twain. It was of the usual sanguifulminous type common in the south of London and was luridly entitled The Curse of Crime. It was the work of Julian Rochefort, a rising young journalist and story-teller—the latter phase, of course, being used in a strictly Pickwickian sense. It was a fairly strong specimen of its class and was especially strong in certain scenes laid in and around Klondike quarters. In spite of its being tamely acted (for Surreyside histrions). The Curse of Crime was warmly welcomed.

Little Mary finished up at Wyndham's last night. In the course of a week or so that theatre will be occupied by Ida Molesworth and her husband, Mark Blow, a clever couple, who will try a new costume drama entitled The Sword of the King. This is the work of Ronald Macdonald, son of the gifted veteran poet and novelist, Dr. George Macdonald, a man beloved of all men who know anything about his beautiful works and his beautiful life.

Harking back a while to the good, but not great old Duke of Cambridge, who has lived until nearly ninety, hardly any of the newspapers have noted that in his comparative youthhood he married an actress. This was Miss Fairbrother, a very beautiful damsel, who was wont to act in old Planche's fairy extravaganzas with the celebrated Madame Vestus and other stars of the theatrical firmament. The marriage was never officially recognised by the late Queen Victoria, as the wife lacked that royal blue blood which flowed in the veins of her ducal husband; but inasmuch as Mrs. Fitz George (as she had to be called) was a sweet, pure and noble woman, she was ever a great private friend of the late Queen, who indeed loved her very dearly and showered many gracious acts upon her. The old Duke was no very great warrior, nor was he an epoch-making military organizer, still he was everywhere respected and beloved, and for nothing more so than for the fact that for the whole of his fifty years of his married life he was faithful, loving and tender to and both publicly and privately proud of his actress wife. In short, old "George Ranger," as he used to sign himself as keeper of the royal parks, was indeed a noble-hearted gentleman, a blameless husband and father. Not every royal or aristocratic personage can boast of such a record, even in "this so-called twentieth century," as the socialistic orator remarked.

A pleasant if somewhat puzzling function recently was the Stage Society's somewhat audacious performance of Bard Browning's strange little two-act drama, yclept, A Soul's Tragedy. Now R. Browning, "writer of plays," as he versically described himself, is, as we al know, a bit confusing, not to say brain-bewildering, at times even to such deep, dark, devout Browningite as that other more or less mystic poet, Gawain, N. Y. M. But A Soul's Tragedy is, perhaps, with the exception of the never understandable Sordello, the most cryptic of all Robert's outpourings. Indeed, it was one of the several works which he candidly said he was himself utterly unable to explain! This being thus, you may guess that kind friends in front were somewhat ill at ease, although, of course, the Faithful professed to look mightily wise at it all. The players, including Janet Alexander as Eulalia (the only feminine character), Ben Webster as the strange Chiappino, William Devereaux as Lintolfo, and Alfred Brydone as the worthy but wordy Ogniben, all struggled gravely with the mystic text. All, however, seemed to breathe forth something of that feeling which W. S. Gilbert's pastry cook said of Martin Tupper's poetic aphorism to put inside the crackers. You will doubtless remember the couplet, "'As a twig is bent, a tree's inclined; but wise men dread a bandit.' Which," said the pastry cook, "was doubtless very clever, though I couldn't understand it!"

Happily there was one sane feature of the Stage Society's latest programme. This was 'Op o' My Thumb, a pretty little serio-comic drama written by Richard Pryce and Frederick Fenn. It was a simple little story of low life, cast in the Dickens mould. And despite the sniffing and sneering of sundry "superiah" persons, I would venture to ask, "What better mould is there?" The leading character, a quaint and pathetic half-crippled girl resembling the afflicted doll's dressmaker in "Our Mutual Friend," was splendidly played by Hilda Trevelyan, who has so cleverly succeeded the gifted little Louie Freear in A Chinese Honeymoon at the Strand.

Your native made musical play, The Sho Gun, has just been copyrighted here by the well-known Witmarketable firm, Charles Warren managing. Citizen Hugh J. Ward, who made such a success as the Scarecrow in the Drury Lane pantomime, goes to the Empire on Monday to play a dancing dude in the new big ballet, High Jinks. E. F. Steyne, one of George Edwardes' best stage-managers, embarks to-day for your city to look after The Three Little Maids company and to take them along to Australia. George Musgrove has also just restarted for your shores to engage an American-raised chorus for The Prince of Pilsen, which is to be produced at the Shaftesbury at the end of April. A new comedy by Richard Claude Carton will anon succeed His Excellency the Governor at the Duke of York's. Sir Henry Irving is expected to reach these shores next Saturday. Our distinguished and dear old friend will be heartily welcome. We have no one who can in any way replace him whenever he is absent. Hence we always grudge lending him to you.

GAWAIN.

HAVANA.

Italian Opera—The Black Patti Coming—Vaudeville Popular—Notes.

(Special Correspondence of The Mirror.)

HAVANA, Cuba, March 10, 1904.

The engagement of the Sieni-Drog Italian Opera company at the Nacional is rapidly drawing to a close, the performances now given being in the nature of benefits to the principal artists, a custom here. Aida, a great favorite and invariably used as a "first nighter," was the opening bill, and a very large and distinguished audience, among the notables President Estrada Palma, was in attendance. If the truth must be told, the performance was somewhat disappointing. This opera, unquestionably the greatest of Verdi's works, some of the music not unlike Wagner's, calls for unusually good talent to bring out its full merits. It is so well known here, having been heard so often, that it must be sung very well to elicit applause; the entire assemblage is, as it were, a critic, and only talent is recognized. The rendition of this beautiful work last season, with Señora Rosalia Chalia, Cuba's great prima donna, in the title role, and Señor Blanchard as Amonasro, were too fresh in the memory to be forgotten, and the contrast was too great. Señorita Grissi as Aida lacked dramatic temperament, and her singing was not of sufficient quality to overcome this shortcoming. And voice and action are not the only essentials; a perfect conception of the character portrayed is important. Señor Longabardi sang in a pleasant manner the role of Ramades, and acted with precision. He possesses a full, sweet tenor, and soon became a favorite. The Amonasro of Señor Bellati was too placid a characterization—so very different to that of Blanchard's. His voice, though quite agreeable, is almost too light. Señorita Pozzo as Amneris, the Egyptian princess, acted with dignity and sang with telling effect. Her voice is a full contralto, of good schooling, and to her were entitled the honors of the evening. Mariani sang the role of the chief priest in a satisfactory manner, and the orchestra, under the leadership of Señor Polacco, did effective work. The trumpeters did their work well, and the choruses were not bad. It remained for Luisa Tetrazzini, who proved to be the star of the company, to turn the tide. She made her debut in Lucia, achieving a great triumph, her work being especially notable in the mad scene in the third act. It was necessary to respond to five or six encores. Señora Tetrazzini has a very sweet voice, but of little volume. Her vocalization is good, and she seems to fairly play with her voice. She is one of the best light sopranos that has appeared in Havana for some years. Colli, in the tenor role, sang with much expression. His is a light voice, but not very sweet, although his schooling is good. Tetrazzini also appeared in Dinorah, Rigoletto, Sonambula, Traviata, Faust, Il Puritani, Il Barbiere and La Boheme, the latter, however, unsuccessfully.

Señorita La Roma was first heard in Cavalliera Rusticana and later in Andrea Chenier. She possesses a strong, voluminous, dramatic soprano, with good lower and upper notes, and as Santuzza and Magdalena acquitted herself in an admirable manner.

The other remaining dramatic soprano, Señorita Jacoby, for some reason or other was kept in the background and only heard in La Boheme, in which Tetrazzini failed badly, her voice being too light. While her upper register is not all that could be required, her middle and lower is good, and her acting is of a high order.

Black Patti and her company is the next attraction at the Nacional.

At last Havana has a first-class American attraction, and to A. Summerville, of Boston, are we indebted for this treat. He has rented the Payret Theatre for a short period, and if things come up to his expectations a long lease will be taken. N. Hashim, who brought down an opera company last season, is the booking agent for Mr. Summerville, and if he continues to exercise the good taste already shown, good for the man behind the throne here. The company began its engagement last Thursday evening week before a large and appreciative audience, with a good bill of high-class vaudeville. W. A. Broad, in his bicycle turn, went well. Rosa Aquinaldo, a dainty little woman, in her contortionist feats scored. Aimee Tasma did a pretty wire act. Paulo and Mlle. Dika were heard in French songs. Yvette, a beautiful woman, did a pretty electric dance, although Glorine had been seen here just a month previous in one of a most pronounced nature. Totito and Vancleve, clowns, "assisted" by their donkey Pete, pleased the children immensely. Mlle. Sarina was seen in a trapese act. Provo and Elmo, comic jugglers, did a good turn and scored. Hill and Hill, song and dance artists and cakewalkers, pleased, and introduced with success the catchy song "Navapo." The Musical Karays, with their myriophone, proved to be the feature of the programme, and in their rendition of the Intermezzo from Cavalleria Rusticana and the Cuban Nacional Hymn, "brought down the house." Harry Clark, well known to the Havana public, having been the manager of the Cuban Theatre during the American intervention, is general manager, and to his excellent management long waits were averted and the bill carried out without a single hitch. The orchestra, under the leadership of E. F. Brooks, was heard to good advantage. New acts are expected to arrive from New York by the next steamer.

There have been a number of revivals around at the Albisu, and, as is always the case at this popular playhouse, good business is the rule. Valentin Gonzalez, a baritone of some note, who has not been heard here for some eight years, has just been engaged, and will soon make his debut.

Advices received in the city from Mexico state that Señora Rosalia Chalia Herrera, Cuba's representative prima donna, who was compelled to close her Italian Opera company, owing to an attack of pneumonia, has entirely recovered, and is now busy reorganizing to start out after Easter. N. S. Sivon, Cuban agent for Señora Chalia, informs me that he is in correspondence with George W. Stewart, chairman of the Music Committee of the St. Louis Exposition, and that it is possible that Cuba's charming artist will be heard there. She would, no doubt, make a great hit.

J. ELLIS NORRIS.

DENMARK.

The Theatre in Copenhagen—A Fairy Play—A Fine Danish Actor.

(Special Correspondence of The Mirror.)

COPENHAGEN, March 10, 1904.

The first part of the season here has been very good. The Dagmar Theatre is, as usual, in the lead. It has brought forward a number of new and interesting plays, and more are to follow. The theatre management works very hard, but has its reward in full houses, to tragedy as well as comedy. The pieces that drew best in the earlier part of the season were the French farce, Loute, and the exciting one-act drama, At the Telephone. Mr. Emanuel Larsen acted splendidly as the terrified husband.

One had to have something soothing on top of that exploding bell, and it was given in the sweet, child-like, fairy tale by the one-time aesthetic authority and director of the Royal Theatre, J. L. Heiberg, The Elfs, a lovely little piece. The people in it are so very, very good, protected and guided as they are by the still better, lovely elfs. If a person from pure inadvertence has been tainted by the gray, bad world, the taint is not so deep that the busy and helpful elfs cannot readily wash it off again. One sits and looks at the things that happen with a nice feeling of being one's self such a very good person, and with an ardent wish that all others would become equally as good. The actor who stood on the first plane in this piece was the comic and character and all-round actor, Peter Fjelstrup. He is eminently gifted, and could he act in another language than Danish his fame would spread. As it is, he must be content—and what is better, is content—with being one of the favorites of the playgoing Copenhagen, and, since last Summer, of his countrymen on the other side of the ocean. For last Summer he made a trip to the United States and through them, even to San Francisco. And wherever Danish is spoken over there he had to stop and give one or more evenings, appearing in his most popular roles. And wherever he went he won fame and friends. It is much to be regretted that the language prevented him from appearing before an American audience.

What a jump from the milk and honey innocence of The Elfs to the grim and terrible reality of Rosa Berud, by the talented German playwright, Gerhardt Hauptmann, given at the Dagmar Theatre. The poor girl has indeed a very hard lot. And this her lot is hammered out with low and heavy blows, so heavy that one sits and wishes that she soon might die. Or when one suddenly remembers where he is, he sighs, "Thank God! it is only a play." And here lies the weakness of the piece: It is far too dismal. All these terrible things could hardly happen to one and the same person. But it is powerful.

The Kasino Theatre, near the royal palace, devotes itself chiefly to popular comedy. Kean, by Alexander Dumas, had a very good run, also The Prisoner of Zenda, elaborately presented. The dominating pieces in the present repertoire are Shakespeare's The Taming of the Shrew and the well-known and pretty operetta, A Child of Fortune, with the charming young prima donna, Gudrun Carlson, as the child. The Royal Theatre has brought out little that is new. At the same time it has its repertoire, and a very good one at that, in the Danish-Norwegian classics: Holberg, Oehlenschlaager, Ibsen, and Bjornson. And it has its opera, too. In these days are given Siegfried, with the singer Lieban, from the Berlin Opera, as Mime, the dwarf. He is an eminent singer and actor, and mimics Mime as well as he sings him.

The Scala Theatre has had a very good season under the direction of Thomas S. Lorenzen, and it is in all respects a first-class house on the height with the best. The prima donna at present, and the one who rises above all, is the French actress, Celia Galley, who in turn impersonates Yvette Guilbert, Sarah Bernhardt, Rejane, and does it wonderfully well. The like has never been seen here, and the Scala Theatre has a splendid success, which it richly deserves.

Of concerts we have as usual, had a number. The most prominent have been those of the Bruxelles Quartette, Johan Svendsen with his orchestra, the Finnish singer, Maikfi Jarnefelt, and the Swedish ballad singer, Anna Norrie.

S. R.

MEXICO.

Famous Theatre Gone—A $4,000,000 Theatre to Replace It—A Mexican Salvini.

(Special Correspondence of The Mirror.)

MEXICO CITY, March 10, 1904.

The great National Theatre of our city is now a thing of the past. It has been entirely demolished to extend the Calle Cinco de Mayo (fifth of May) to the Alemeda. This old structure, with its massive columns in front, was very imposing. Closed by large iron gates, one walked through a number of arches and halls before reaching the theatre proper. The interior was majestic in its vastness and grandeur, though time had discolored its decorations, and they only suggested the beauties which once were theirs.

Old memories are naturally revived. This

ANTONIO ESCANERO.

house was built in 1846, at a cost of some $400,000 (pesos). For a brief season of a few months' duration it was open to the public each year. Companies from Italy, Spain or France in grand opera then appeared. Special engagements were also played here, and some of the greatest artists of the world have trod its boards. Tamagno is recalled, who created a great deal of excitement during an engagement of a month's time. His genius was acclaimed by the Mexicans. I do not think he ever came again. Patti, Nordica and Schalchi have also found success here. Bernhardt found favor in 1886. Emanuel and Rita, of Italy, have appeared here; also Penuifo, from the same country. Coquelin and Hading have also given their repertoire to good houses. The Emma Juch opera company failed signally, whereas Loie Fuller was fairly well received in her dances. Angela Peralta (your Mexican loves this name), a really great singer of Mexico, was enthusiastically received here by her countrymen. She is said to have been as great a singer as Patti, though I do not believe she is as well known over the world. She has been dead almost twenty-five years. Schalchi's last appearance here, about three years ago, was a failure. Paderewski was also a surprising financial failure upon his recent visit. The public would not respond to the very unusual prices which were asked for this engagement.

The Government has donated some four million pesos for the erection of its successor on the site of the Alemeda. The plans are completed now, I am told, and in the next few months the work is to begin. I am informed that this National Theatre is to be as fine as human skill can make it. It is said that it will surpass in beauty the great Teatro Juarez in Guanajuato, which justly ranks among the few great temples of dramatic art in the world.

Your Mexican does everything well when he fully makes up his mind to beautify the city or please the public; yet it is strange that comparatively little attention is paid to securing companies of sufficient merit to please the public the entire year. These palaces of art are open only three or four months during the year, and then the prices charged for grand opera make it prohibitive for the general public to attend.

The native Mexican drama practically does not exist. The companies are all imported from foreign lands and the distance from European countries to this beautiful Republic is far.

We have, however, our beloved Fabregas and Cardona, who represent the dignity of the native drama, and may be said to have created what there is of it. They are giving a season of classic works at the Renaciemiento, which is the only existing theatre upon which "high society" has set its approval. They recently produced Resurrection. They were instrumental in having Guimera's Marta of the Lowlands produced by Mr. Fiske in the United States. It is called in Spanish Tierra Baja. At the time of the Galveston disaster this play was given by these artists as a benefit for the unfortunates. The American colony was invited, and the United States Minister occupied a box. A handsome sum was netted. This performance was responsible for the American production at the Manhattan Theatre, New York.

We have also, as you may know, the Principal, Renaciemiento, Arbeu, Hidalgo and Orrin theatres—about six theatres for a city of a half million of people.

The second named is the highest priced one of all. Here we have seen the great Guerrero, with her husband, Diaz de Mendoza. Also Teresa Carreno and Fregoli. The latter was a pronounced success, and the President honored him by repeated visits.

The Principal is the "popular" house, and tandas are given here almost entirely. A tanda consists of a one-act piece, interspersed with music and song—a combination of farce and comic opera. Twenty-five centavos is the price of admission, and one may sit through as many tandas as one wishes; consequently, the audience changes constantly in the same evening. Soler was very popular here at one time, but went to Cuba, and is now in Spain, I believe. Now, we have the tiple Alvarez, with her perfect grace, poor voice and general charm. We call her "The Morongo Girl," which means "The Cat Girl." The "Spanish" in this song is quite irresistible. Gavillano is also an artist of distinct merit in this Principal company. Down here, however, he will "blush unseen." Genius and high talent go to waste without opportunity.

The Arbeu and the Hidalgo open their doors only occasionally. The latter, named after the Washington of Mexico, is the home of the Fabregas-Cardona stock company. However, it is too far out of the way to really ever become popular.

A noteworthy event was a recent testimonial given to Señor Antonio Escanero at the Principal. This actor and gentleman has had an experience covering a period of over fifty years. He was popular in Madrid as a juvenile and leading man many years ago. He is now over seventy, but as active and alert as a man of fifty. Every one loves the "Grand Old Man" down here, and as he passes down the street people nudge each other and say, "There goes Escanero." He has played hundreds of roles in his time, and recently, when I asked him to tell me how many he had played in his career, he laughed and said, "Impossible." In his prime he must have been a great actor. His art is now in its perfect maturity and finish. He does everything with distinction.

Fred Hodgson and his popular circus are at present in "full bloom" down here. They have been for several months. The Orrins will again take away a pile of Mexican pesos, which just at present have sound value. Years ago this circus was housed in a tent on Plaze de Santa Domingo. It grew and it grew. At present it has a home in a structure which must have cost one hundred thousand pesos. It is on the Plazuela Villamil. Here we have a circus and a theatre merged in one. The ring is surrounded by a dress circle and a tier of private boxes, beyond which is a circle of gallery seats. On one side is a stage and a well appointed theatre. The ring may be transformed into a miniature lake, deep enough to float canoes, small sail, etc. The Orrins are to Mexico what Barnum and Bailey are to the States. "Dick" Bell is the great clown of the organization.

The opening this season took place on Jan. 23. The house was packed. The President and Mrs. Diaz were in their private box, while diplomats

were scattered throughout the brilliant assemblage. It was a success, and has continued to be for several months. We had the daring act of La Nobles, the imitation banjo artists, Claudius and Gorbin; the Amoros Sisters, in their marvelous exhibition of agility and suppleness; the Molasso Quartette, the Glinserettis, Zobedie, Ameta, Miss Feeley, and the Freal Brothers. Many of these "turns" will be replaced from time to time, thus giving to the public a constant change of bill.

Trevino's Circus, which at present plays under a tent, just as Orrin's formerly did, has been here and has pleased. It is, of course, more modest in every way than its greater brother, yet very good. Ten years from now it may also have its permanent home in this city. This combination possesses one feature which is the finest of its kind that I have ever witnessed. It is a wire walker (I have even forgotten his name), but he is a marvel. He is a great "pick-up" for some American manager.

Noriega and Velasco are, it is said, going to build a new theatre in the garden of the Jardin Hotel. It will be modest and devoted to variety turns, no doubt. It should pay. The location is excellent.

I enclose you a photograph of dear Antonio Escanero. It is as full of character as the old gentleman.

Until something new happens in the theatre line I shall now say adios, which may be for a brief or a long period. GUIDO MARBURG.

JOHANNESBURG.

Great Business in the Land of Oom Paul—New York Successes Big Hits.

(*Special Correspondence of The Mirror.*)

JOHANNESBURG, S. A., Feb. 1, 1904.

A Country Girl was produced for the first time in Johannesburg, Dec. 21, at His Majesty's, by the Wheeler-Edwardes' Gaiety company. It proved the hit of the season, running for five weeks to capacity, thus establishing a record run for South Africa. The previous record was held by the Holloway-Haviland company for their production of Trilby.

On Monday, Jan. 25, the Gaiety company entered upon the last week of its stay in this city. By special desire The Three Little Maids was revived. This organization has enjoyed a phenomenal season here. The theatre, which seats 1,200 persons, has been crowded nightly for the past fourteen weeks, during which time the following London successes have been staged: Three Little Maids, The Girl from Kay's, The School Girl, The Lady Slavey, and A Country Girl. The company leaves for Durban Sunday morning, Jan. 31, and will revisit Johannesburg next June to produce The Medal and the Maid, Florodora, The Toreador, etc.

At the Standard Theatre the Sass and Nelson Comedy company is playing a very welcome return engagement, and, as is always the case with this management, the fare provided is of the very best class. Press and public are unanimous in pronouncing the Sass-Nelson company to be the finest combination of dramatic talent that has ever visited South Africa.

The season opened Tuesday, Dec. 22, with Mrs. Ryley's domestic comedy, Mice and Men, which was one of this company's most popular offerings during its former visit. Sweet Nell of Old Drury held the Boards Dec. 26 to Jan. 2, followed by A Country Mouse Jan. 4 to 9. House full at every performance.

On Jan. 13 the Sass-Nelsons scored its greatest triumph with a superb production of Old Heidelberg. This was the first presentation of the play in this city, and Mr. Sass is to be congratulated for staging a piece the equal of which has rarely been seen on a local stage. The brilliant performance of the work by this exceptionally clever company will linger long in the memories of those who witnessed it. Katherine Pole's study of Kathie was a revelation. In other plays produced during the season Miss Pole's acting was always fine, but as Kathie she reached the climax of her art. Her portrayal of the lights and shades of human nature stamped her an actress of the highest calibre. As Prince Karl T. B. Thalberg gave an admirable performance. Edward Sass enhanced his great reputation with Johannesburg playgoers by his masterful character study of the role of Dr. Juttner. Eugene Mayeur deserves special praise for his fine, quiet comedy as Kellerman. Burgess Barrett was clever and amusing as Lutz, the Prince's valet. The other characters were ably sustained by Alfred Harding, E. W. Thomas, Reynolds Denniston, Clarence Napier, Charles Wellesley, George Kingsland, Wat Lauri, A. J. Nicholls, Bertie Robinson, and Martin Pedler. Gladys Hastings as Frau Ruder, and Katherine Brook as Frau Dorffel, also distinguished themselves. The Apollo Male Voice Choir rendered valuable assistance in the singing of the students' songs. The staging was perfect in every detail, and the theatre was packed throughout the run of eighteen nights. More genuine enthusiasm has seldom been bestowed on any production in South Africa.

Leonard Rayne's dramatic company is holding the boards of the Gaiety Theatre, presenting an extensive repertory of melodrama. The season opened Dec. 2, with the Worst Woman in London. Dec. 9, Her Second Time on Earth was put on. Both pieces were new to the rand and drew crowded houses. Other plays presented were Romany Rye, Uncle Tom's Cabin, The Eternal City, Trilby, The Grip of Iron, D. T. or, Lost to Drink, A Lion's Heart, Lights of London, Niobe, The Liars, and several others. The principles of the company are: Roy Redgrave, Frank Beresford, Reginald Wykeham, W. G. Hartford and John Nesbit, stage manager; and Grace Murielle, Amy McNiell, Ruby Chester, Ettie Carlisle, Dora Naseby, and Edna Gimingham. Edward Vincent is the business manager for Mr. Rayne. Since the New Year only moderate business has been done, no doubt owing to the strong counter attractions now playing this city. The season closes Feb. 6. It is probable that this playhouse will be dark for a few weeks pending the arrival from London of D. Waxman and his new Hebrew Oriental Opera company, which is to open about the first week in March.

Hyman and company reopened the Empire Palace of Varieties, Jan. 2, the damage done to the stage and auditorium by the recent fire having been patched up. The bright particular star of the new company is R. G. Knowles, who received a most enthusiastic reception, and occupied the stage for considerable more than half an hour, and then the audience were loathe to part with him. Mr. Knowles soon discovered that he was among old friends, for his hearers would have nothing of the old songs, such as "Girlie-girlie" and "On the Benches in the Park." W. C. Fields, the American comedy juggler, runs Mr. Knowles pretty close for first honors, his quiet humor being productive of roars of laughter. He is quite the best in his particular line yet seen in this country. Peggy Pryde is also very popular, and receives encore after encore nightly. Wilson and Waring soon became warm favorites. Wilson convulses the house nightly with his funny stories. Others in the bill are Dora Grieve, Will Haines, Sisters Flexmore, and the bioscope pictures.

FEB. 20.

The Sass-Nelson company continues to attract large audiences to the Standard Theatre. Feb. 1-14, Booth Tarkington's romantic drama, Monsieur Beaucaire, was the attraction. The play was sumptuously staged and brilliantly acted by the company. In the title-role T. B Thalberg came in for a great share of attention. He is an actor of magnetic personality, and he infuses such life and vividness into his work that he always commands the admiration of the audience. Katherine Pole, in her creation of the charming and haughty Lady Mary Carlisle, was artistic. As the Duke of Winterset Eugene Mayeur was admirable. He is an actor far above the average that we are privileged to see in this part of the world. Captain Badger was in the capable hands of Alfred Harding. E. W. Thomas as Beau Nash was very acceptable. In the somewhat small part of Lucy Rellerton Mirion Birkbeck acquitted herself admirably. The minor roles were all in capable hands.

Monday, Feb. 16, the Sass-Nelson company entered upon the last week of a very successful season, both financially and artistically. Lord and Lady Algy is the offering, in which James Nelson is making a welcome reappearance for the first time this season in the character of Brabazon Tudway.

An overflowing audience was present at His Majesty's Feb. 1 to welcome George Giddens, the well-known London comedian, in Are You a Mason? The star succeeded in convulsing his auditors with his clever performance as Amos Bloodgood, his original character at the Shaftesbury, London. Mr. Giddens' supporting company as a whole was not up to the usual standard. Business was of the capacity order throughout the first week of the run. During the second week, however, the theatre was seldom more than half filled. Feb. 15 A Night Out was staged, in which Mr. Giddens again distinguished himself in his original character of Joseph Pinglet. Mr. Giddens' season closes Feb. 23.

We are looking forward with pleasurable anticipation to the Johannesburg introduction of the Daniel Frawley Dramatic company, which is billed to open at His Majesty's Feb. 24, when it will present Madame Sans Gene. Special interest centres upon this attraction, as it will mark the first occasion on which an all-American dramatic organization has visited this city. Messrs. Wheeler are booming the Frawley company as the dramatic event of the year, so great things are expected. If Mr. Frawley supplies the goods a successful season is assured.

James Welch, the celebrated London comedian, will make his Johannesburg debut Feb. 22, with a specially selected company of London artists, in The New Clown, which has never before been played here. The tour is under the direction of Sass and Nelson, Limited. Mr. Welch includes in her repertoire several English and American hits, such as Cousin Kate, In the Soup, The Wrong Mr. Wright, etc.

Madame Albani will give four concerts in Johannesburg Feb. 20, 22, 24, 26. The following well-known concert artists are touring with the great soprano: Katherine Jones, contralto; Leon Zagury, tenor; Albert Archdeacon, basso, and Theodore Flint, conductor. Arthur Bonamici is the entrepreneur.

Ada Crossley, the celebrated Australian contralto, commenced her South African tour Feb. 13, at Cape Town. The opening concert was a brilliant success. Miss Crossley is supported by W. A. Peterkin, basso; Percy Grainger, pianist, and Jacques Jacobs, the Belgian violinist. The tour is under the direction of J. C. Williamson.

The Robert Brough Comedy company is due to arrive in Cape Town some time next week. This company will be exploited by B. and F. Wheeler.

Sass and Nelson announce that their next venture will be the importation of a powerful Shakespearean dramatic company. This will be a welcome change after the long series of farcical and musical comedies which have been the offerings for the past few seasons.

Leonard Rayne will return from England in the course of a few weeks with another new company.

Taylor Brothers' American Ladies' Orchestra is another attraction which will play a three weeks' engagement in this city at an early date.

JOHN M. DOBINSON.

AUSTRALIA.

Notes of Attractions at Sydney and Other Antipodean Points.

(*Special Correspondence of The Mirror.*)

SYDNEY, N. S. W., Feb. 10, 1904.

I trust that readers of Australian notes in THE MIRROR have not been mourning the decease of a valued correspondent. Anyway, these few lines will reassure them that he is still above ground, though during the past two months the sick dock has seen more of him than the outside world.

Williamson's panto of The Beauty and Beast has drawn good houses to the Royal, and was removed recently so as to make way for his musical comedy company in a revival of The Belle of New York, an unfailing draw here. Fred Graham is appearing as Bronson and May Beatty as Violet Gray.

George Stephenson's American Comedy company is doing well at the Palace, and Charles J. Stine and Olive Evans are prime favorites. H. Brown's In Town is their present bill, and bids fair to repeat the success of Mamma's New Husband.

Johnny Sheridan will follow the last named company at the Palace. His New Zealand tour panned out well, but owing to the smallpox outbreak he was compelled to cancel his Tasmanian dates.

William Anderson continues to tread the even path of success at the Lyceum, where frequent changes of bill and well mounted melodramas prove very popular.

Harry Rickards is back from Europe, and already we are getting the benefit of his trip in the shape of new artists at the Tivoli. The Three Dumonds made a pronounced success on their opening. The team comprises G. S. Dumond, violinist; Fasano Dumond, mandolinist, and Vincenza Dumond, operatic tenor. Mlle. Vulcana and Mons. Atlas, Mrs. Sims Reeves, Professor Dewar and his cats and dogs, and Jenny Gray are all in the Tivoli bill.

Mel. B. Spurr has completed his season at the Queen's Hall, under the direction of Herbert Flemming, and will now go on tour, playing a return season later in the year.

News is to hand that we will shortly have J. C. Williamson back from Europe, via New York.

Musgrove has closed his Shakespearian season at the Princess Theatre, Melbourne. The Country Girl is still drawing well at Her Majesty's Melbourne. Bland Holt at the Royal and the Rickards' company at the Opera House have no cause to complain.

The London Gaiety company, at present touring your cities, is due to visit us under the ægis of J. C. Williamson next Easter, and will produce for the first time here the musical play, Three Little Maids.

Herr and Mme. Slapoffski are giving a series of recitals through New Zealand prior to returning to Australia.

Lempriere Pringle has entered a claim against George Musgrove for £700 odd. Musgrove has been having a fair dose of law of late.

The Hawtrey Comedy company has been doing well in Maoriland.

Howard Vernon, for many years one of the mainstays of the Royal Comic Opera Company, has been touring Tasmania with a company of his own.

Dan Frawley, at the close of his present South African season, has arranged to bring an American vaudeville company to Australia.

The Willoughby-Geach company is down New Zealand way with What Happened to Jones. Alfred Dampier is also in that part of the world with Robbery Under Arms, and is doing well.

Congratulations on the 1903 XMAS MIRROR, just to hand. The number improves every year.

Feb. 22, 1904.

The comparative coolness of the weather during the present Summer has beneficially affected business at the metropolitan theatres.

The Eternal City, after a prosperous run, made way on Saturday last for Tolstoi's Resurrection, which, judging from its reception, will prove a strong drawing card at Her Majesty's. To Maud Jeffries and Julius Knight, as Katusha and Prince Dmietry naturally falls the brunt of the hard work, and both are deserving of the greatest praise for their efforts. The play is produced under the supervision of Mr. Tree's general manager, Clyde Meynell. The company has already been successful at Her Majesty's in Monsieur Beaucaire and The Eternal City.

The popularity of Florodora is in no way diminished, and the present revival of this tuneful piece at the Royal is proving a big attraction. The company interpreting, while not as strong a one as that which first produced it here, is a good one, and happily cast.

Hawtrey's English Comedy company is back at the Criterion, after a prosperous tour through New Zealand. On Saturday they produced for the first time here Sir F. C. Burnand's farcical comedy, The Lady of Ostend. W. F. Hawtrey heads a cast which includes Olly Deering, G. W. Elton, Blanche Oliver, and Mabel Lane.

William Anderson's last change of bill at the Lyceum was to The Best Must Win. This manager has recently sent a company to New Zealand.

George Stephenson's American Comedy company is now in its last nights at the Palace. Brown's in Town, while not comparing with its predecessor, Mamma's New Husband, has resulted in very satisfactory business. Charles Stine and Olive Evans are both prime favorites.

Harry Rickards has no opposition in the vaudeville line, but this in no way impairs the quality of the Tivoli bill.

Clarke and Hamilton, from the London Palace, made their Sydney debut on Saturday, and proved themselves to be very clever comedy and burlesque artists. Clair Canfield, an American contralto, is now appearing at this hall, and Vulcana and Atlas and Jenny Grey are in their last nights at the same hall.

The Darling of the Gods will have its Australian premiere in Melbourne during Easter week. Maud Jeffries, Julius Knight and several members of Beerbohm Tree's company, at present at Her Majesty's, Sydney, will be in the cast.

A play which we have been looking forward to seeing is The Admirable Crichton, which will be produced here at Easter by the company headed by Cuyler Hastings.

The Marriage of Kitty and Cousin Kate, two plays of which we have heard a good deal, will be produced in Adelaide at Easter. J. C. Williamson is importing a company to tour Australia with these plays.

Willoughby and Geach will reopen at the Princess Theatre, Melbourne, early next month, with the American success, A Stranger in a Strange Land.

Amateur cake walk competitions have been introduced by Harry Rickards at the Melbourne Opera House, and prove very popular.

Bland Holt is concluding his present season of melodrama at the Royal, Melbourne, and will pay Sydney a visit at Easter, his place in Melbourne being taken by William Anderson's Lyceum company. Holt and Anderson are the most successful of caterers to our lovers of melodrama, and their No. 1 companies play alternately in Sydney and Melbourne, an arrangement which proves very satisfactory.

Edward Lauri, acting as agent for George Stephenson, the proprietor of the American Comedy company, at present at Sydney Palace, has purchased for Australia The Swiss Express, Trivolity and His Majesty's Guests. A company will be engaged in Europe to tour these States with the plays mentioned.

Edward Farley, one of our best known operatic artists, a member at one time of the Montague-Turner Opera company, leaves for 'Frisco by today's mail steamer.

Jack Carkeek, the American wrestler recently appearing at the Oxford, London, will shortly appear at the Sydney Tivoli, under Harry Rickards' management.

Madame Slapolfski leaves for America by the next Canadian mail boat, Feb. 29, and will on Saturday next appear at the Sydney Town Hall in a big charity concert.

March 1, 1904.

A few lines by the Canadian steamer, to supplement my letters by the regular 'Frisco boat.

San Toy has followed Florodora at the Theatre Royal, and May Beatty appears as San Toy, a part originally taken here by Rose Musgrove. Fred Graham repeats his former success as Li.

Rose Musgrove will play the part of Kitty in The Marriage of Kitty. Wilfred Draycott, who played Sir Reginald Belsize in England, is coming out to play as lead. The Australian tour will open in Adelaide, Melbourne and Sydney to follow.

Haigh Jackson, formerly principal baritone of the Carla Rosa Opera company, has been engaged by J. C. Williamson to replace Harold Thorley in the Royal Comic Opera company.

The Lady of Ostend, as put on by the Hawtrey company at the Criterion, is well worth a visit, and this has been recognized by the better class of our playgoers; consequently business is good.

The American Comedy company (George Stephenson's) played in Newcastle Saturday night, en route for Brisbane, Q.

The Resurrection, with Maud Jeffries and Julius Knight in the principal parts, judging by the present business at Her Majesty's, obviates the necessity of any change of bill for the balance of Mr. Tree's company's present season here.

The Best Must Win, mounted as only Anderson or Bland Holt mount melodrama in Australia, is a strong card at the Lyceum.

There is no change of bill to report at the Tivoli. Harry Rickards advertises cake-walk competitions to take place at this theatre at an early date.

George Willoughby's company opens at the Princess Theatre, Melbourne, on Saturday next with the American success, A Stranger in a Strange Land.

On dit, that Dan Frawley contemplates bringing one of Weber and Fields' burlesque companies to Australia before the close of the present year.

The Pollard Opera company is returning to Australia after a highly successful nine months' tour of South Africa, where the Australian success, Djin Djin, proved a trump card. They will tour Australia under J. C. Williamson's management, opening in Perth, W. A.

Williamson's Royal Comic Opera company opens a New Zealand tour at Dunedin on March 22.

During the visit of George P. Huntley and the London Gaiety company J. C. Williamson threatens to raise his tariff, owing to the expense of moving an English company numbering about sixty members.

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[ESTABLISHED JAN. 4, 1870.]

The Organ of the American Theatrical Profession

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THEY WANT MORE POETRY.

AN interesting discussion was indulged in by the Chicago Woman's Club recently as to the lack of poetry in present day education, as that education is presented in the drama as well as in the schools and the home circle. The lack of poetry was held to result in a loss of appreciation of the beauties of life.

It was asserted in this discussion that magazine literature has taken the place of the fund of poetry that formerly was read by the public; that the life of the mother and the child in these materialistic days is barren of the poetry that used to brighten that life. "The children," said one authority of the club, "cannot learn the poets in the schools; mothers no longer recite poetry to their children, and there is no longer any chance for the higher conceptions of life."

No small part of the blame for the existence of this state of things—if this state of things really does exist—was laid at the door of the theatre. It was claimed that "verse is dying out in dramatic expression," and one of the holders of this idea declared that "it is the fault of the actor that SHAKESPEARE is seldom played, while lack of culture on the part of the public is in a measure responsible for the deficiency of the actor."

While it is probably true that the tendency of the stage to-day is away from the poetic, in line with the tendency of almost everything else, it is nevertheless a fact that the goodly number in the dramatic profession that love the great poetic drama are doing what they can to keep it alive in the theatre, and it may be added that wherever their efforts are dignified and worthy it is found that a large number of the public still love poetry and patronize it. With all of the unworthy and trivial that this season in the theatre has seen, there have been more efforts to revive the poetic classics of the drama than this stage has known in years. One of the chief discouragements to such a revival, it must be admitted, is the lack of actors who can read the great lines of the poetic drama. That drama itself has survived far more notably than have correct methods for its interpretation.

The loss of grasp upon the poetic and classic methods, strength in which distinguished actors of former generations, has been due to two causes—the comparative infrequency with which the poetic and classic plays have been represented in recent years and the employment of entirely different methods in modern and current plays and pieces of other sorts. In the old days actors watched and criticised one another in reading, emphasis and other details, whereas nowadays in most cases the actors of a company are put under the arbitrary direction of one person, called a stage manager or stage director, and are made to reflect his ideas—which may be good, bad or indifferent. Only in the companies of actors of the first class in these days is acting at all in line with that of such principals, and it is only thus in line when the chief actors themselves are capable of instructing their associates.

It has been the habit in these times of slipsod and incompetent playing to hold in light esteem what has been called the "elocution" of the first rate actors of the past. But the elocution practiced by the old actors was the art of speaking lines in a manner to convey the meaning of those lines to an audience; it, in short, was the art of expression itself, whereas nowadays too often one cannot understand what the actors—or at least what the minor actors—in a play are talking about. And it is significant that when one sees a play nowadays in which some old actor of legitimate note has a part, the clearness and lucidity of the old actor's "reading" stands out in sharp contrast to the mumbling and inarticulate and incoherent efforts of younger actors to convey an author's ideas.

The late ALFRED AYRES, who often was right in his strictures on the elocution of actors, used to discuss this subject and compare notes with the late JAMES BOOTH ROBERTS—a fine technicist of the old school of acting—to the great discredit of the present school in the theatre. Shortly before the death of Mr. ROBERTS, and while Mr. AYRES himself was in his last illness, the former sent to the latter the following letter, which now is first made known:

I do not know that I can give you a satisfactory answer as to what actors studied elocution, unless I were to say they all did. We were always quoting passages and the different readings. In BURTON'S company (1841) there was BURTON himself, a great SHAKESPEARE scholar. J. S. BROWNE, JAMES WALLACK, JR., GEORGE JAMISON, JOHN R. SCOTT, EDMON S. CONNER all had studied elocution, but with whom I cannot say. I am under the impression SCOTT studied a short time with my preceptor, WHITE. I do not know who taught EDWIN DRAN—JULIA DRAN'S father. I played all the leading parts with them, and we were always criticising the readings. ELIZA LOGAN paid the greatest attention to elocution, under the instruction of her father. Both DRAN and LOGAN used to sit in front night after night and note the elocution. BATEMAN did the same with his daughter. The stage at the present day is magnificent in scenery, with fine looking men and women, handsome dresses, wonderful effects of lights—and bow-wow actors. No brains—all brawn. The great CHARLES MACKLIN taught all the principal actors of his day. Mrs. SIDDONS taught FANNY KEMBLE. JOHN RYDER taught ADELAIDE NEILSON—the best Juliet I ever saw. Why should the actors of to-day show their ignorance by trying to undervalue the study of elocution?

The generation before that of to-day saw in JAMES BOOTH ROBERTS an actor unusually small in stature, and in repose unimpressive when compared with the physical giants of these days; yet such was his art in reading—in elocution—that he played acceptably the great tragic parts, even when the stage boasted greater actors. It was his technique—not his figure—that compelled admiration.

While many actors of to-day are pleasing in the mediums of to-day, they almost invariably fail to scale the heights in the great poetic and tragic parts, because the great parts require a far different elocution from that which fits the modern play. The letter of Mr. ROBERTS shows plainly the means by which the old actors excelled in this matter. They were forever studying, and they were not above sitting at the feet of the masters of their art.

POE SOCIETY BANQUET.

The Easter banquet of the Poe Society was given at the Studio Banquet Room, on the tenth floor of the Mills Building, No. 15 Broad street, yesterday afternoon at 5 o'clock. The early hour of the banquet was arranged in deference to the engagements of the members of the dramatic profession. W. Ordway Partridge was chairman of the organization committee; Manly M. Gillam, general secretary, and Warren Eibridge Price, editor and proprietor of *The Book Lover*, recording secretary. On Saturday evening, April 23, in honor of Shakespeare's birthday, an entertainment on a large scale of professional and society stars is to take place at the Metropolitan Opera House for the benefit of the Centenary Memorial to Edgar Allan Poe. Note of last evening's banquet will be made in next week's MIRROR.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., March 24 to 31, 1904.

THE ARMY OF PEACE. By Robert D. Hogan.
L'ASSASSINEE. By Ernest Grenet-Dancourt.
DODGING FOR A DUKE. By Florence Gerald.
THE GOLDEN CLIFF. By George Myron Glidden.
LUDMILA. By Count M. Alphonse Chrostowski.
MARCHING THROUGH GEORGIA. By C. F. Hall.
THE ORIGINAL MR. BENSON. By Edna Willa Troop.
THE OTHER FELLOW. By Mary Barnard Horne.
THE PHONOGRAPH. By Frank Hall Shepard.
LA SYSTEME DU DOCTEUR GOUDRON. Andre de Lorde.

ACTORS' SOCIETY BUILDING FUND.

The Actors' Society had its first benefit for the Building Fund on April 1 at Forepaugh's Theatre, Philadelphia, through the courtesy of its managers, Miller and Kaufman. Beside the fact that it was Good Friday, there was a steady downpour of rain all day. The capacity of the house is about $500, and at the benefit it held $348.20. Programmes were sold by Eleanor Wilton, Sue Belle Meade, and Ida Hamilton, of the Arizona company, and by Mrs. John W. Deane, over $31 was taken in in this manner.

The bill was exceptionally strong, including Valerie Bergere and company, Digby Bell, James McDonald, Elsie Bernard, Sallie Stembler, Pelot, Walter Daniels, Edwin Latell, from the Keith theatres; Gus Weinberg and Olga Von Hatzfeldt, and Alma Youlin, from The Storks; Genevieve Day and the Chaperons Male Octette, from The Chaperons; the Forepaugh Stock, in the trial scene from The Merchant of Venice; Joseph Hortiz, of Dumont's Minstrels; Baby Butscher and Baby Carrick.

The fund has now reached the sum of $1,806.01. The following are the subscriptions that have come in during the past week:

Arthur, John, $1.
Brever, Avon, $3; Bryant, Mayme, $1; Burton, Frederick, $1; Benefit performance, $361.40.
Dickson, Charles, $10; Duane, E. L., $1.
Eberle, R. M., $1.
Hamilton, Harry K., $1; Henry, T. E. B., $5; Herz, R. C., $5.
Jack, M. A., $2; Jennings, Percy, $2.
Kelly, Robert, $5.
Langdon, Marion, $1; Lawrence, Georgia, $1; Lonergan, Lester, $5.
Meldon, Percy, $5; Moore, Rev. F. S., $1; Murphy, Thomas, $1.
Nicholson, B. H., $1.
Ranson, Robert, $1; Relker, Helene, $1; Risler, Rose, $2.
Singer, Helen, $1; Sosso, Pietro, $10; Spinney, Lucille, $2; Stevens, Millie, $2; Stewart, Melville, $1; Stover, Maud R., $3.

MINISTERING ANGELS.

Mattie Earle and Ella Sothern, of The Virginian company, playing at the Manhattan Theatre, went through that company last Thursday night in the interest of Tom Maguire, one time California manager, who had his tongue amputated last week, and in ten minutes collected $40 for the Maguire Fund. The Virginian company has responded to every call for help this season. The money was passed over to Robert Hilliard, treasurer of the fund, in his office in the Knickerbocker Theatre Building.

MASSACHUSETTS FALLS IN LINE.

Governor Bates, of Massachusetts, has signed the bill making it punishable by fine or imprisonment to pirate plays or musical pieces or to take part in any unauthorised performance of such plays or pieces. This is the bill introduced in the Legislature at the request of the American Dramatic Club, but the success in having it passed through so effectively was due to the efforts of Charles J. Rich, of the Hollis. He took up the cause at the request of the club.

BOOKS REVIEWED.

"A Soldier of the Empire," a novel, by Howard Hall, the well-known actor, has just been issued by the Neale Publishing Company. The story is founded upon Mr. Hall's play of the same name, in which he starred most successfully here and in England. The author has done admirable work in transferring the scenes and action from the stage to the printed page, and he has been uncommonly apt in giving movement to the narrative. The story marches forward briskly to the music of clanking swords and the fanfares of trumpets. Like the play, the novel is logical, vigorous and thoroughly interesting.

"Dorothy" is the simple title of a novel by Henriette Hume that has lately been brought out in a new edition by Donohue and Henneberry, Chicago. The story is of the good old Duchess and Mrs. E. D. E. N. Southworth type, with many lords and ladies, in the familiar English setting. Yet there is a deal of strength to the plot, and it is worked out in a skillful fashion that serves to capture and hold the interest.

Walter H. Baker and Company, Boston, have issued, in their William Warren Edition of Standard Plays, the tragedy of Mary Stuart as played by Madame Modjeska. Full stage directions are given, and the casts of several notable productions of the play.

MAGAZINE NOTES.

Elbert Hubbard's *Philistine* for April has a "roast" on the Clover Club of Philadelphia, that out-Clovers anything any of its members ever did in that line.

The Papyrus for March contains articles and poems by Frank L. Stanton, James Jeffrey Roche, Lionel Johnson, and its editor, Michael Monahan. It also has a fine photo of Bliss Carman.

Warren Eibridge Price's *Book Lover* for April is a beauty, to look at and to read. It starts off with THE MIRROR'S editorial on Jean Leon Gerome, and follows it with ten of Gerome's masterpieces. Then follows the *Book Lover's* "favorite portrait" series, among which are Katie Barry, Florence Reed, and Henrietta Crosman. Among the many fine features of this number are "The Garrick Club Controversy," which will interest all members of the profession; "Why I Have Not Become a Shakespeare," and articles by Le Gallienne, Zoe Anderson Norris, Joel Benton and a host of others.

Our Animal Friends for April is an interesting number, which will appeal to all lovers of our dumb friends. It is beautifully illustrated.

AMONG THE DRAMATISTS.

A new and original musical comedy, entitled The Jolliers, is about completed, the book and lyrics by Frank Wiesberg and Collin Davis, the music by Frank M. Witmark.

W. A. Tremayne and Irving L. Hall, authors of R. B. Mantell's latest play, The Light of Other Days, have signed a contract to write a new melodrama in which Una Clayton is to be starred next season. The play will probably have its initial production in Montreal, the home of the authors, next summer.

Beyond the Gates of Paradise is the name of Walter Van Allen's new melodrama. The well-known sacred song of that name runs through the piece. It will be produced early next season.

Helene Ripley Noble, in dramatising the Flower of the Fort, has added a new character to it. She says it required more effort to persuade Mr. Hemstreet to allow an addition to his story than it did to dramatize the book.

MUSIC NOTES.

The Mendelssohn Trio Club gave a concert in the Hotel Majestic on the afternoon of March 28. Gwilym Miles sang a group of songs. The other soloists were: Mr. Sorlin, 'cellist; Charles Gilbert Spross, pianist, and Alexander Saslavsky, violinist.

The New Haven Oratorio Society, under the direction of Professor Horatio Parker, of Yale College, gave Bach's "Passion According to St. Matthew" last Tuesday, the People's Choral Union of New York assisting.

The last concert of the Russian Symphony Society attracted a large audience to Cooper Union Hall Thursday evening. An entertaining programme was rendered.

Madame Calvé will sing at a concert to be given in the Waldorf-Astoria April 11 for the benefit of the French Day Nursery.

Walter Damrosch and the New York Symphony Orchestra started on a concert tour of the principal large cities of the country yesterday.

Hermann Klein and David Bispham will repeat their lecture recital in the new Lyceum Theatre Friday afternoon.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

H. C. M. M., West Philadelphia: You will have to call on the stage-manager. Writing will be useless.

PEARL DOUGHERTY, Atchison, Kan.: 1. THE MIRROR cannot always "answer at once." 2. Send a letter to him care of THE MIRROR, and it will be forwarded when he sends for it.

F. R. MEILY, Lima, Ohio: 1. "The Castle of Twilight" is an unknown book to THE MIRROR. 2. If it had been dramatised THE MIRROR would probably know of it.

LUCY R., Ridgewood Heights, L. I.: See agents' advertisements in THE MIRROR, or call at the Actors' Society rooms, West Fortieth Street, New York.

READER, Hamilton, Canada: Go to the stage door and ask for the stage-manager; your voice can then be tried, and in brief time you will be accepted or rejected. It is useless to apply by mail for a chorus position.

A. C. A., Fort Wayne, Ind.: Smoking and the serving of refreshments have always been customary at Weber and Fields' Music Hall since it was opened under their management. During the past few seasons refreshments have been served only between the acts.

AMATEUR, Glens Falls, N. Y.: You should have gone to some library in your town and searched out information about Sophocles; but for your benefit, and perhaps for the benefit of others who want information and do not seem to have an idea as to the getting of it, THE MIRROR will say that Sophocles was the son of a blacksmith, but well educated, and the handsomest young man of his time—mild, gentle, sweet-natured, pleasure-loving, but never dissipated. At twenty-eight he won the prize from Æschylus, who was thirty years his senior; and, according to Plutarch, it broke the heart of the latter. Cimon, the Grecian commander, awarded him the prize. Æschylus went to Sicily and died there 456 B. C., at the age of sixty-nine. Sophocles lived to be ninety. He was one of the favorites of Pericles, to whose memory the world owes more than it can ever repay, but for whose love of art there would be no great Greek art, the source of the world's dramatic, poetic and plastic art, and even of Plutarch's Lives and many of Shakespeare's great tragedies. Sophocles served for a time under Pericles in the Lacedæmonian war, and was rewarded for his services by the great Pericles in being made chief magistrate of Athens. But he did not care for war, or a soldier's life. He was a poet. He would rather win prizes, and he won twenty for the best tragedies. At ninety his children tried to prove him insane to get his property, but when, at that age, he wrote and read to his judges his Œdipus Coloneus, and asked if it were the work of an idiot, his children were censured for their unnatural conduct. He died in Athens 407 B. C.

LETTER TO THE EDITOR.

No Novices.

NEW YORK, March 30, 1904.

To the Editor of The Dramatic Mirror:

SIR.—The answer to M. M., Dudley, N. J., in the "Questions Answered" of THE MIRROR is apt to convey an erroneous impression, and to mislead the novitiate. The only sort of "preparation" that will admit one to membership in the Actors' Society of America is three years of practical experience as an actor. None others need apply. If "M. M." wishes to "go on the stage," he will have to do so through some other medium than that of the Actors' Society, which is conducted in the interest of fully matriculated professionals, and not for unseasoned beginners.

Very truly yours,
CHARLES B. POOR,
Actors' Society of America.

[Letters similar to the foregoing have been received from James S. Kitts, of The Great White Diamond company, and Claude Soares, of John Griffith's company. The answer to a question referred to was not written fully to convey the idea in the mind of the writer—which idea was that all young actors, as soon as permissible, of course, should join the Actors' Society as an organization that would advance their interests in every way possible, in the securing of engagements, etc. The society formerly permitted a young actor to become an "associate member" after one year's service, but that rule, it seems, has been abolished.—ED. MIRROR.]

CURRENT AMUSEMENTS

Week ending April 9.

ACADEMY OF MUSIC—William H. Crane in David Harum—1st week—1 to 8 times.
AMERICAN—Richard Buhler in Paul Revere.
BELASCO—Henrietta Crosman in Sweet Kitty Bellairs—18th week—122 to 130 times.
BIJOU—Closed.
BROADWAY—The Yankee Consul—7th week—50 to 57 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Piff, Paff, Pouff—1st week—2 to 9 times.
CIRCLE—Vaudeville.
CRITERION—William Collier in The Dictator—1st week—1 to 8 times.
CRYSTAL GARDENS—Closed.
DALY'S—The Prince of Pilsen—1st week—1 to 8 times.
DEWEY—Cracker Jack Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—The Other Girl—31 times plus 83 to 90 times.
FOURTEENTH STREET—The Smart Set.
GARDEN—The Secret of Polichinelle—19 times plus 8th week—58 to 65 times.
GARRICK—Eleanor Robson in Merely Mary Ann—108 times plus 1st week—1 to 8 times.
GOTHAM—Cherry Blossoms Burlesquers.
GRAND OPERA HOUSE—Glittering Gloria.
HARLEM OPERA HOUSE—Bertha Galland in Dorothy Vernon of Haddon Hall.
HERALD SQUARE—Sam Bernard in The Girl from Kay's—23d week—163 to 170 times.
HUDSON—Ethel Barrymore in Cousin Kate—1st week—1 to 7 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—German Stock company in German Drama—28th week.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Wright Lorimer in The Shepherd King—1st week—1 to 7 times.
LONDON—Jolly Grass Widows Burlesquers.
LYCEUM—Charles Hawtrey in Saucy Sally—1st week.
LYRIC—Wilton Lackaye in The Pit—9th week—61 to 68 times.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Barnum and Bailey Circus.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Wizard of Oz—3d week—17 to 24 times.
MANHATTAN—The Virginian—14th week—107 to 114 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Chauncey Olcott in Terence.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Sam Devere's Own.
MINER'S EIGHTH AVENUE—Parisian Widows.
MURRAY HILL—Henry V. Donnelly Stock company in The Cowboy and the Lady.
NEW AMSTERDAM—The Two Orphans—2d week—9 to 16 times.
NEW GRAND—Hebrew Drama.
NEW STAR—Thomas E. Shea in Repertory.
NEW YORK—Richard Carle in The Tenderfoot—7th week—50 to 57 times.
OLYMPIC—Hot Air Burlesquers.
ORPHEUM—Vaudeville.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—An African Millionaire—1st week—1 to 8 times.
PROCTOR'S FIFTH AVENUE—Audrey.
PROCTOR'S FIFTY-EIGHTH STREET—In Old Kentucky.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Paul Revere.
ST. NICHOLAS GARDEN—Closed.
SAVOY—The Superstition of Sue—1st week—1 to 8 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—Uncle Tom's Cabin.
WALLACK'S—The County Chairman—20th week—137 to 144 times.
WEBER AND FIELDS—Closed.
WEST END—Ward and Vokes in A Pair of Pinks.
WINDSOR—Hebrew Drama.
VAUDEVILLE—Candida—110 to 117 times.
VICTORIA—Vaudeville.

THE USHER

It is unusual for a play in Paris to pass its hundredth night, but four have achieved that distinction this season. The fortunate ones are La Sorcière, L'Adversaire, L'Autre Danger, and the Retour de Jérusalem.

The receipts of the French Dramatic Authors' Society for the twelve months ending with February last reached a record figure, excelling the preceding year by $30,800. The members drew $480,300 from the theatres and music halls of Paris. The provincial theatres brought in $220,620, and the suburban theatres yielded $18,000. From performances in theatres outside of France the Society drew $73,160.

The grand total, $792,625, represents the profits derived by the French dramatists from all the productions of their works during a year. The playwrights, one and all, are members of the Society, which controls their accounts and collects all their royalties.

♣

Sydney Rosenfeld is earnest, energetic and enthusiastic. The idea of his Century Players was based on the wish to do good things, but the venture lacked capital and the ability to realize the high artistic aims of its projector.

The success of Mr. Rosenfeld's plan required first of all the skill, experience and talent to fulfill the promise of finer dramatic achievement than is possible with the theatrical organization exploited solely for money-making purposes. The results shown by the Century Players, according to the general verdict, were below rather than above the average. Secondly, the trial of such an experiment, even under favorable circumstances, called for ample "sinews of war." Apparently, in this instance, the resources were inadequate.

The sum total of Mr. Rosenfeld's widely heralded endeavor was a conventional representation of Much Ado About Nothing and a hasty misrepresentation of Rosmersholm. Frankly, in the actual performance there was little to justify the essay.

Mr. Rosenfeld's intentions were creditable, although he was unable to carry them out successfully. His failure must not be construed as a failure to make dramatic art pay, but rather as a failure to exemplify dramatic art.

♣

Kirke La Shelle's ambition is to make a comfortable fortune, retire from theatrical management within the next five years, and spend the rest of his life in Italy.

He seems to be in a fair way to achieve his agreeable desires. He has three successes on the boards this season, and during a period of great depression they have all made money. He will venture no new production before January of next year.

Meanwhile, he is going to enjoy a foretaste of Italian skies and vineyards. On Saturday he sailed for Naples with his family. He will not return until August.

♣

General Secretary Bentley, of the Actors' Church Alliance, is "on the road" in the interests of that rapidly growing institution. The indefatigable Mr. Bentley's present journey is devoted to organizing new chapters. The Alliance has twelve of these in active operation, with ten provisional chapters also on the list.

♣

Henry Arthur Jones' plea for a subsidized English theatre, made through the medium of one of the reviews, has excited discussion in London. Mr. Jones says, in substance, that the present condition of the British drama is deplorable, and that it is due to the predominance of the actor in the public's estimation. The play practically counts for nothing, he asserts.

Mr. Bangham, in the *Daily News*, agrees in the main with Mr. Jones' statement of the situation. "How can drama become an art," he asks, "when its exponents are not artists—when plays are written for the very sake of enabling them to trade on the personal peculiarities that have made them favorites with the public?"

While we have no complaint to make here of the "actor-manager"—indeed, the "actor-manager" gives us the best that our stage presents—the commercial manager employs the same tailoring method to get his rush-light stars fitted, with the same baleful influence upon the general health of the drama. In London the "actor-manager" can be credited with some artistic sympathy, even though his viewpoint be personal and selfish; but our commercial manager has no leaning toward nor knowledge of art. He is out for the dollar, and that alone—first, last and all the time.

♣

Harry M. Scott preaches a little sermon in connection with the tendency of nearly everybody connected with the theatrical business to look on the dark side. He sends it to THE MIRROR in the following form:

Tell a woman her hat is awry, and she will immediately seek a mirror. If several men tell another man that he has the symptoms of a disease, it's one to seven that man will make himself believe he is really sick. And so it goes. The habit of predicting a panic prior to a Presidential election has become so impregnated in the minds of the American public that every man, no matter whether he favors Democratic or Republican principles, has trained himself to look forward to this unwelcome calamity, and the foxy politician uses the fear for political purposes. There is no doubt in my mind that the business men, employers and financiers, are themselves largely responsible for depressed business conditions—at least they are directly responsible for the beginning of these conditions. The salesman, after eating a hearty breakfast and feeling in the best of spirits, goes to his first customer, who meets him with a long face and at once begins to circulate cold vapor by saying "Business is bad—I can't afford to invest," etc. The salesman encounters this same line of argument everywhere he goes, until he finally begins to believe and talk the same as the merchants, only he tells his trouble to the people he meets at the hotel, depots, etc., and finally the imagination of the merchant, which has now become a dangerous rumor, expands to all classes of people and at last reaches the housewife, who gets to thinking and starts to economize. Then the effect of the merchant's imagination begins to come home to him.

The present appalling condition in the theatrical world, which originated chiefly through the Chicago horror, is being continually aggravated by the theatre people themselves. They are predicting hard times. Scarcely a paper is published that does not contain an article describing the disbandment of theatre companies or the poor business done by some, but seldom mentioning the success or prosperity of others. When an article relating to stranded actors appears in print it has a tendency to help lessen the chances of success of some other theatrical organization. The public is made too familiar with the secret workings of the stage, and now it is no uncommon thing for some disinterested person to tell a manager more about his show and actors than he really knows himself. Actors as a rule will talk as long as they can hold a listener, and just now we can imagine what the actor is talking about. I met an actor the other day selling a book describing the Chicago disaster. He said he was an eye-witness, and—well, imagination will do the rest.

Why can't the merchant look things squarely in the face and at least appear prosperous? Let him hand the salesman a few bunches of hot air and send him away with a good impression, even if he didn't make a sale. This keeps the salesman's mind from running to the bad and stops Mr. Rumor from reaching the hotel folks and finally the housewife before schedule time. Of course with the actors it is a trifle different. It is a pretty hard matter to look pleasant with privation staring one in the face, but a little more cheerfulness and hope would do much to check the tendency of things. Let's get together and give it a trial!

♣

Next Sunday at the Pabst Theatre in Milwaukee a compliment will be paid to its manager, Leon Wachsner, by the public of that city in the form of a testimonial performance tendered in recognition of his twenty years of service as director of the German stage in Milwaukee.

The affair is under the patronage of a large number of leading citizens, who take this means of expressing their appreciation of Mr. Wachsner's unremitting and successful efforts to maintain a worthy home of dramatic art in their community. Mr. Wachsner maintains an excellent stock company, and presents not only the standard plays, but all the notable works of the contemporary German stage.

Apart from his sound ability as a theatre director he enjoys universal esteem for his probity and admirable personal qualities. He will start on his annual trip abroad late this month.

FUNERAL OF DAN DALY.

The funeral services over the remains of Dan Daly and those of his brother Timothy G. Daly, who died last Monday, were held in the Church of the Immaculate Conception in Revere, Mass., on Wednesday. The Rev. James Lee celebrated the solemn high mass, and the full choir of the church, assisted by Thomas E. Clifford, furnished the musical programme.

The body of Timothy Daly was first borne into the church by T. D. Rice, John McMahon, Frank Butler, Edward Kennedy, F. V. Dunn, D. J. Murphy, and William Smith, all of the Shadow Yacht Club, and John Doherty, of the order of Eagles. For Dan Daly the pallbearers were Joseph Cawthorne, William Macert, and Edward Rosenbaum, of the Mother Goose company; Daniel Baker and Paul Nicholson, of the Peggy from Paris company; William West, of the Frank Grau Opera company; Harry Stone and Junie McCree, of Sergeant Kitty; Matt Ott, Edward McLaughlin, of the Boston lodge of Elks; John D. O'Shea and John A. Doyle, of the Lynn Elks; Richard McGhie and Thomas J. Welch, of the Lynn Turtle Club, and Martin Towle and Felix Isman, of Philadelphia.

The floral tributes were magnificent and numbered about ninety set pieces. Among the theatrical people who thus remembereed the dead were Lucy Daly and her husband, John Ward; Margaret Daly and her husband, Harry Vokes; the Lambs' Club, of New York; the Green-room Club, Mr. and Mrs. Joseph Cawthorne, Harry Bulger, Emma Carus, Andrew Mack, Mr. and Mrs. Edward Rosenbaum, Felix Isman, Mr. and Mrs. William West, Charles Guyer, husband of Nellie Daly, daughter of Timothy G. Daly; Charles Wayne, Eddie Foy, the Ward and Vokes company, and Stair and Wilbur. The double burial took place at the Holy Cross Cemetery, Malden, where the bodies of the two brothers were placed side by side.

NEW MONTAUK THEATRE.

The announcement was made by William H. Reynolds last Saturday that Brooklyn is to have a new theatre, known as the New Montauk, which will be one of the best in the country. It will be at Livingston street and Hanover place, opposite a million dollar twelve-story hotel to be built there. It will be of French Renaissance style, and will cost between $450,000 and $500,000. Behind the asbestos curtain of the proscenium arch will be an arrangement for an automatic water curtain, while the entire theatre can be deluged by means of a sprinkling system in the ceiling. A feature will be a tunnel under the street connecting the theatre with the rathskeller of the hotel. The new theatre is to be ready for the season of 1905.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

At the monthly meeting of the New York Chapter of the Alliance held last Wednesday the following members were elected: Mrs. Elizabeth Robie, Jeanette P. Fullerton, Kenneth E. Dodge, Mrs. E. Moffert Tyng, Maud Madison, Calvin Onderdonk, W. H. Shaw, the Rev. Harry S. Longley, Mrs. J. J. Hotchkiss, Robert Wagner, and Amiee Abbott.

The National Council will meet at the headquarters on Friday, April 8, at 4 P. M., and all officers are urged to be present.

The General Secretary is still out West organizing Chapters, and has had great success. Mr. Bentley will remain in the field until late in May, when he will return to attend the annual convention at Boston.

Maris Eliena Maris was hostess at the tea served at the headquarters last Thursday, and among those present were Mrs. F. Hughes, Mrs. Madge Macintyre, the Rev. F. J. Clay Moran, "Aunt Louisa" Eldridge, Lily Stafford Place, Frederic Hughes, May M. Bleecher, H. E. Shaw, Maud B. Sinclair, and Annette L. Place. Mrs. Francis Stevens will be hostess next Thursday, and all members are cordially invited.

The appended announcement of the Chicago Chapter is of general interest: "Through the kindness of Charles C. Curtiss a benefit matinee will be given in the Studebaker during May, the exact date to be announced later, for the purpose of raising funds for a permanent quarters for the Alliance in that city. It is hoped that the benefit will be a great success, so that we will have not only a club-room for the traveling actor, as he has nothing of the kind at present, but an educational centre for the drama, by means of lectures, receptions and the free discussion resulting therefrom. The Studebaker benefit is expected to promote this end, and an excellent programme is anticipated."

Frederick Warde spoke for the People's Church service last Sunday morning on the Alliance at the Lyceum Theatre, in Minneapolis. Dick Ferris kindly offered the use of the theatre for the occasion. The Elks and the Knights of Pythias, of which Mr. Warde is a member, attended the service in a body. There was special vocal and instrumental music.

There will be a meeting of the Brooklyn Chapter of the Alliance next Friday afternoon at 4 P. M. at the Bijou Theatre, and all members are requested to be present.

At the headquarters of the Actors' Church Alliance, No. 43 West street, Boston, last week Leonora Bradley, formerly of the Castle Square Theatre, had a farewell reception. Miss Bradley opened at the Bijou, Philadelphia, last night in The Little Minister. She was remembered by her friends of the Alliance in the gifts of a handsome set of coral, with several jewels; a quantity of flowers and a silver manicure set.

HENRY FRANK ON HAMLET.

Henry Frank, in a recent lecture on "The Symbolism of the Tragedy of Hamlet," said:

"To read into an author's words a meaning which perchance he may not have meant to put into them is an easy slip of the reviewer's pen. It is always difficult to know precisely what an author may have intended, what may have been his deeper and more recondite meanings, especially when his thoughts are presented, not in argumentation and discursive speech, but in the embodiment of symbolism, allegory, or character impersonation. The mind must first discern some clear idea of the author's half-revealed, or deep concealed, thought before the reader can justly interpret his works. Our opinion, favorable or otherwise, will rest wholly upon the personal interpretation we may make of the production we are pursuing. Often because we lose sight of the author's point of view and read into his creation our less abstruse conception, devoid of his finesse and casuistry, we find incongruities, the absence of logic and a want of interest. Into the tragedy of Hamlet Shakespeare not only throws all the splendor of his abandoned and prolific genius, but he likewise throws himself, his life, his experiences, his deep sorrows, his passionate pain, his maddening despondency, his tragic contemplation of self-destruction. For, indeed, until we well understand the man Shakespeare we are not prepared to appreciate the character of Hamlet. When he wrote this play he had not only attained the maximum development of his genius, but also his mature and most saddening experiences. For it seems to be a very truth that Shakespeare meant to portray himself, his own life, in the melancholy and oppressive story of the distinguished Danish prince. None would be able to discern Shakespeare in his dramatic creations, but elsewhere he affords us glimpses into his inner life that enable us, with such knowledge, to decipher him somewhat in the productions of his brain. In his Sonnets we discern an intimation of some profound woe which has embittered his soul and given to his mind the melancholy complexion that casts its pale hue over that of Hamlet. But at the same time he was instinctively so jubilant and hilarious, his spirits were always so buoyant and elastic, that such moods must have been but temporary. Nevertheless, they left their deep impress on his soul; and when he created his great characters unconsciously these deeper and buried emotions of past experience rose to the surface and imbedded themselves into the structures he was erecting. Thus do we see in Hamlet almost the whole of life, its gaiety, carousing and abandonment; its solemnity and serious contemplation of checkered possibilities in this world, and 'that undiscovered country from whose bourne no traveler returns.'

"First of all we perceive that Hamlet is the perfect type of the scholar, meditative, introspective, studious, averse to society, living more in thought than deed, given to books rather than to men; and, like many scholars, he is a cynic and a skeptic; but his cynicism is the outgrowth of his bitter experience, while his skepticism is the immediate result of his profound studies. He is so much the scholar, the man of thought, that it is most painful for him to become the man of action. He could easily have mustered others to the performance of the deed, but to do it himself seems to rack his being and make him shiver with an irresistible pause. The scholar has his mission, the patriot his. The one is made for thought, the other for action; the one is impetuous, the other contemplative and slow. Blessed is that people whose soldiers are led by her scholars, and sad indeed that nation whose soldiers are her only guides. With Hamlet our hearts must needs be sad, for we see in him the reflection of so much of the unhappiness of life, so often fated on those who are apparently so well fitted for fortunate and useful careers. What shall we say of a spirit that carries with it into the after world such desire for vengeance and heaps the hideous duty on a sensitive and noble soul? That is a question that is too horrible to contemplate. It is the age alone that must be blamed for such a reproachful and distressful fact. Hamlet, the scholar, failed to perform a duty to himself. His reason fled, his superstition won, because his heart ran away with his head, his passion with his peace of mind. Intelligence alone prevails, truth alone conquers and establishes the happiness of life. We have learned from Hamlet this simple lesson: It is better to be true to one's self and the higher motives of the mind informed than propelled by schooled emotions, however dear they may be to the heart or alluring with deceptive promise."

Throughout the lecture Mr. Frank gave readings from the play with good dramatic effect. While not always agreeing with the reasoning of the lecturer, the deep thought, psychological study, purity of English and eloquence were a delight to the listener.

ENGAGEMENTS.

Rollo Lloyd, for New Pawtucket Theatre Stock.

J. C. Fenton, with Kate Claxton, as Jacques in The Two Orphans.

PERSONAL.

Photo by Sarony, N. Y.

REED.—Florence Reed, for three years leading woman with the Proctor Stock company, severed her connection with that organization on April 2.

MATHER.—Sydney C. Mather, of E. H. Sothern's company, played the title-role in The Proud Prince at four performances during the engagement at Cleveland, Ohio, Mr. Sothern being unable to appear on account of a sprained ankle. Mr. Mather is the only actor that Mr. Sothern has ever permitted to appear in his stead, and the success that he made in The Proud Prince justifies the confidence that the star reposes in him.

GILLETTE.—William Gillette is said to be resolved to play Hamlet next season.

LA SHELLE.—Mr. and Mrs. Kirke La Shelle sailed for a four months' tour through Southern Europe last Saturday.

CONQUEST.—Ida Conquest, formerly leading woman with Richard Mansfield and with N. C. Goodwin in A Midsummer Night's Dream, is to star next season in Shakespeare plays: Romeo and Juliet, Twelfth Night and As You Like It.

HAMLIN.—The engagement of Fred R. Hamlin, of Wizard of Oz and Babes in Toyland fame, and Mrs. Mary Cadow, of Chicago, is announced.

TALIAFERRO.—Mabel Taliaferro, who has made a notable success this season as Lovey Mary in Mrs. Wiggs of the Cabbage Patch, was out of the cast last week in Boston because of a severe attack of *la grippe*. Mrs. Anna Taliaferro and Edith Taliaferro, the mother and sister of the little actress, went to Boston and nursed her through her illness, with the result that she was able to appear again last Thursday evening.

KALISCH.—Madame Bertha Kalisch, the noted Jewish actress of the Thalia Theatre, underwent a surgical operation last Wednesday at St. Mark's Hospital. She sustained the shock well, and is reported to be recovering rapidly.

JANAUSCHEK.—Madame Janauschek, who has been living for the past two years in Saratoga, applied last week for admission to the Actors' Fund Home on Staten Island. The application was acted upon favorably at once, and Madame Janauschek will probably go to the Home, to reside there permanently, before the end of May.

GILLETTE.—William Gillette closed his season last Saturday night at the New Lyceum in The Admirable Crichton, and is going to his North Carolina country place.

STEWART.—Margaretta Parnell Stewart is to become James K. Hackett's leading woman in The Crown Prince, joining the company in Troy. Miss Stewart is the niece of the late Charles Stewart Parnell, and is very well known in society.

FISKE.—Mrs. Fiske is enjoying a remarkably successful engagement at the Grand Opera House, San Francisco, her impersonation of Hedda Gabler last week exciting the critics to unusual enthusiasm.

LOFTUS.—Cissie Loftus, who has been leading woman with E. H. Sothern, was taken to the Children's Hospital, Buffalo, suffering from scarlet fever last Sunday afternoon. Her condition is said not to be serious. She wanted to come to New York, but the health authorities would not permit her removal.

CONRIED.—A dinner in honor of Heinrich Conried will be given at the Waldorf-Astoria Hotel on April 23 by a number of prominent citizens who wish to show their appreciation of Herr Conried's public service in popularizing the German drama in America.

ROBERTSON.—Owing to the brilliant four weeks' run of Hamlet at the Knickerbocker last month, Forbes Robertson is to offer Othello next season to American audiences, in a way to excel any production of that tragedy seen here in recent years.

LORRAINE.—Robert Lorraine, who has been in the Grace George company for some time, will be featured next season in a new romantic play to be produced by William A. Brady, who has a five years' contract with Mr. Lorraine. During the Spring and Summer Mr. Lorraine will appear in vaudeville in Frances Aymar Matthews' one-act play, A Little Tragedy in Tien Tsin, which was written originally for Grace George.

TELEGRAPHIC NEWS

CHICAGO.

The Sho Gun in for a Run—The Royal Chef a Hit—Notes.

(Special to The Mirror.)

CHICAGO, April 4.

George Ade's new musical comedy, The Sho Gun, with music by Gustav Luders, was presented for the first time under the management of Henry W. Savage, at the Davidson Theatre, Milwaukee, on March 31, and opened at the Studebaker Theatre to-night for a run. In the Autumn the piece will be taken to Wallack's Theatre, New York. The cast was as follows:

William Henry Spangle	Christopher Bruno
Hanki-Pank	Etienne Girardot
General Kee-Otori	David Torrence
Flal-Hal	Edward Martindell
Tee-to Komura	Clyde McKinley
Beverly Dasher	N. E. Daignault
O-Hung	George Ollerenshaw
Sha-Man	Woodward Holmes
Omee-Omi	Trixie Friganza
Princess Hunni-Bun	Anna Wilson
The Dowager Hi-Faloot	Florence Morrison
Moomoo-May	Adelaide Sharp
Kee-Ei	Loris Scarsdale
Ju-Ju	Mattie Rivenberg
Yung-Fun	Bessie Friganza
Tiki-Too	Octavia Broske
Tah-Tah	Gertrude Johnson
Nanni-Fan	Anna Keller

The story deals with the adventures of William Henry Spangle, an American manufacturer of chewing gum, in the mythical island of Ka Choo, which is, supposedly, in the Sea of Japan, between Japan and Korea. To the people of this island Spangle introduces many American ideas—particularly in the matter of labor unions—and by his Yankee enterprise he manages to make himself the ruler of the island and the husband of its most beautiful woman.

Interesting theatrical news and gossip are unusually plentiful in town just now and have been for a week. The talk and the facts concern Chicago chiefly. On the stage where Art sits we have the first metropolitan production of The Sho Gun and a four-act play, Parsifal.

Stanley Wood's new drama on the story in the famous opera is at the Bush Temple, where enterprise has taught Chicagoans to look for good new plays. In the box office, where business sits, there are rumors of several new theatres, of a scheme to gobble up others, and the announcement that a new play will be used in running one of the vaudeville houses—the Olympic. Somewhere between the box office and the stage, where Theory sits and dreams as the play goes on, a suggestion is being considered to build a municipal theatre and a municipal opera house in the centre of town, on Michigan Boulevard, facing the inland sea and the art institute! It happens that rumor places one of its new theatres in that part of the city and on that fine avenue—Rich and Harris' theatre, and rumor says Mr. Harris will be right out here to select a site. Weber and Fields did not exactly deny that they would build a music hall in about the same section of that majestic thoroughfare, and, as a matter of fact, the new $500,000 music hall and home of the Chicago (Thomas) Orchestra will be there. The noted World's Fair architect, D. H. Burnham, is drawing the plans, and work will begin next Fall. The gobbling scheme is charged to the Shuberts. It is said they have begun negotiations to secure control of all the suburban theatres of Chicago.

The Olympic, with its rental of $400 a week going right on, closed or open, has forced Kohl and Castle's attention upon it persistently, and at last, unable to use the gallery or the balcony, they have adopted a peculiar plan. They will open the house to-day with four performances daily—at 1, 3, 7 and 9 P. M. The entire audience will be dismissed after each of these performances, and will have to pay to get in again, if it happens to gather at 2 P. M. and desires to stay until 5 P. M., or else all persons desiring to stay from 2 to 5 will have to buy two admissions upon entering; prices, 25, 35 and 50 cents. I understand Mr. Castle expects this plan to pay that $400 a week rent.

The volume of theatrical patronage in Chicago is steadily increasing, at least at the popular and lower priced houses. The bills this week: Studebaker, The Sho-Gun; Illinois, Fritzi Scheff in Babette; Grand, Blanche Bates in Darling of the Gods and Madame Butterfly (ninth and closing week); Garrick, The Runaways, with Arthur Dunn; Steinway, Mary Shaw in Ibsen plays; McVicker's, Andrew Mack in The Bold Soger Boy; La Salle, A Royal Chef (second week); Great Northern, Good Old Summer Time, with George Evans; Bush Temple, stock, in Parsifal drama; Columbus, Rachel Goldstein, with Louise Beaton; Bijou, Great White Diamond; People's, May Hosmer stock, in The Favorite; Criterion, Too Proud to Beg; Thirty-first Street, stock, in Camille; Howard's, stock, in The Signal of Liberty.

The Royal Chef, produced at the La Salle Monday night by the musical stock company there, gained favor at once, and by Wednesday night people were being turned away. The critics have found much in the production to commend and the audiences to applaud. Half a dozen encores have been given of certain numbers. George E. Stoddard's lines have been unmercifully slashed by Gus Sohlke in his process of decorating the story with chorus features, hence it is hard to find the story. He couldn't abuse the music that way, so Ben Jerome has got credit for all the ability he contributed. The papers have bestowed praise on him and sarcasm on Stoddard for his lost story—i. e., mutilated book. But it is plain that Heinrich Lemphauser is a Chicago alderman who has been exiled to the far-away Oriental Island of Oolong, and wants to get back home. He pines for Chicago smoke, mud and holdups. He meets the Rajah's prime minister, who must forthwith get a new cook or die, and the exile is snapped up on sight. He is forced to be the royal chef. He meets pretty women, the harem, brigands and plotters against his life; and so on through a lot of more or less relevant singing, dancing and gagging he takes his low comedy way, German style. Dave Lewis, as Lemphauser, is half the entertainment, at least. The part fits him well, and he carries it to success. His biggest hits are songs about Chicago, "It's a Way They Have in Chicago" and "Let Me Go Back." "The Mythical Isle of Oolong," sung by Matt Woodward (Rajah), James Marlowe (Prime Minister), Raymond Stephens (United States Consul), and Lewis is another number that has to be repeated, but the greatest number of encores must be recorded to the credit of "Old Mother Goose," sung by Blanche Homan (the Admiral's daughter) and fourteen sprightly, slender and pretty girls dressed in refreshingly odd and pleasing Mother Goose costumes. The music of the Admiral's song is good, and Maud Alice Kelley's society song is liberally applauded. Florence Holbrook, dainty and pretty, sings and acts well. James C. Marlowe is excellent as the Rajah, and seems to have a rich voice that entitles him to far better opportunities. The chorus will compare favorably with almost any seen recently at any Chicago theatre. The cast includes besides those mentioned Cecil Lean, as Badso, the bandit, Joseph Allen as Admirable Noble of the United States Steamship "Chicago," and Helene Macdonald as Kichi San. Gus Sohlke played Mr. Rangoutang, and jumped out of a cocoanut tree in Miss Kelly's African song, "Love in a Mango Tree," in the last act, a "feature" that goes fairly well.

Fritzi Scheff and Babette were immediately successful at the Illinois, and Chicago's little group of watchers at the Gate of the Drama found much in the singing of Miss Scheff to praise. It was recorded, for instance, that the star sang in a clear, true, birdlike voice, reminding one of Alice Nellsen at her best, or Lillian Russell in her palmy days. In short, Miss Scheff delighted press and audience, but her vehicle did not. Eugene Cowles was regarded as generally excellent, in one of the best parts he has had in this city, and Louis Harrison was commended for being funny without "rough house methods." Miss Scheff has been strong enough as an attraction to fill the Illinois even on rainy nights, and she has done her best to make the performances as pleasing as expected. But the people found that while Babette was commendable in character, it was not appealing in spirit, for the very simple reason that it was a "romantic operetta," without any romance to speak of; good and proper, especially in music and costuming, but not charming; lacking in amiability, geniality, wit, warmth, human interest, situations and something to sing about. The time and place were regarded as interesting; scenery and chorus excellent.

The Runaways opened its engagement at the Garrick last week to a good house, and in spite of some disadvantages of details in the cast was on the whole successful with the audience. Applause in many instances was enthusiastic and encores were numerous. Arthur Dunn had no difficulty in popularising himself as a star. All he did seemed to please, and his "Kiss for Every Day in the Week" was as big a hit as ever. Alexander Clark sang "The Man Behind" again, after introducing it to Chicago audiences in Winsome Winnie, and again the people recalled him until the number threatened to prolong the performance until after midnight. Al. Garland's rooster made a hit and had to give its entire repertoire of fancy steps. The beauty of Mabel Carrier was fully appreciated, and her limelight song, "If I Should," had to be repeated several times, as much on account of her graceful dancing and pleasing singing as her appearance. Helen Lord also pleased, and Babette and Estelle D'Arville were quickly recognized as far above the average in the singing and dancing specialty. By strengthening the male support of Dunn and rewriting several of the musical numbers, which are good in ideas but poor in melody, The Runaways could be greatly increased in value as an entertainment.

Kate Claxton in The Two Orphans is coming to the Columbus. Uncle Tom's Cabin is another booking there.

Denman Thompson's Our New Minister will be seen first in Chicago at McVicker's, where it will open the season early next Fall.

The Wizard of Oz will return home from its triumphant tour in the East in a comparatively few weeks, arriving at the Grand in May, after the Den Thompson engagement of Old Homestead. If The Wizard did not have the advantage of many improvements in cast and musical numbers it would still be sure of immense business here.

Burns Mantle, the amiable and witty critic of the *Inter-Ocean*, has written a one-act play entitled When Georgiana Was Eighteen. It was produced recently in Denver and is being used in vaudeville by Burrows and Lancaster, with Clara Thropp in their little company.

Russian and Japanese gags are stealing in. Louis Harrison simply said in Babette, "Shutupsky," and got a general laugh.

"All of the Liebler high-class attractions, including Eleanor Robson, will be booked at the Grand Opera House next season," said a member of the staff of that theatre to THE MIRROR last week. Mrs. Wiggs of the Cabbage Patch will be at the Grand in July.

Emil Ankermiller, the ubiquitous, sifted through Chicago last week ahead of Nat Goodwin.

Powers' is to be opened two weeks from to-day with Annie Russell.

A. Toxen Worm abandoned The Darling of the Gods for William Randolph Hearst during a few days last week. The consent of Mr. Belasco having been secured by Mr. Hearst, Mr. Worm rushed down into Indiana and gobbled a few Democratic conventions for Mr. Hearst. Then Mr. Worm turned back and went on to Buffalo as if nothing had happened.

The Garrick gallery has been opened.

Alexander Clarke, now playing General Hardtack in The Runaways, will have a part in Henry W. Savage's Woodland in New York.

The next benefit for the local chapter of the Actors' Church Alliance will be given May 10 at the Studebaker, and Director Curtiss, of the Fine Arts Building, which includes the Studebaker, has kindly consented to act as treasurer. Mr. Curtiss' generous appreciation of the work of the Alliance at the time of the Auditorium benefit is recalled.

It appears that Denman Thompson is trying to steal into Chicago on rubbers. I am positively informed that he wants no advance work done at all, and has refused to send on any advance agent or business-manager in advance. He simply would not listen to the suggestion of putting a picture of him in any paper, yet somebody foolishly eluded his vigilance and tempted dismissal by sending on two dozen of Thompson's latest and best photographs.

Pasqualina De Voe, who was unusually successful as the countess in A Royal Slave, has rejoined the company in the East after a rest in Chicago.

The witnesses in the case of Mrs. Riley, who claimed to be the real author of Babes in Toyland, included Julian Mitchell, the Hamlins, Ben Teal, Glen McDonough and George Laske for the defence, which won completely, the suit being quickly dismissed.

Walter Jones says he is negotiating with several downtown theatres for a Summer run of A Sleepy King, and that it will certainly go on at one of them. Jones, Nat Goodwin and Weber and Fields were in a jolly party here early last week, which indulged in the peculiar fun of going to see the bandits condemned to death at the county jail.

I am informed that John T. Kelly will leave Weber and Fields this week, after being with them several seasons.

Frank Daniels will follow Fritzi Scheff at the Illinois.

Manager Sol Litt, of McVicker's, as secretary of the new Managers' Association, says the chief business just now is to perfect the organization. Meetings are held frequently, and they are doing a whole lot to get the managers well acquainted with one another.

Manager Bird, of the Garrick, is to be congratulated on having the only steel curtain in town that is really ornamental. The white and gold design is exactly the right thing in the right place, and sets a fine example.

A practical demonstration of changing scenery without moving it was given at the La Salle before a crowded house last week by Manager Block. The asbestos drop was held up after the second act, and the scenery flaps were dropped on each frame until the transformation was complete, though the frames remained bolted down. Great applause.

George Warren, business manager of McVicker's, has been enjoying a vacation lately.

George E. Hatcher, newspaper representative of the Kohl and Castle houses, is out again, after a two weeks' battle with illness.

John D. Cuddihy, manager of the Calumet Theatre, at Calumet, Mich., sometimes called the last place, was in town last week for his theatre. Mr. Cuddihy is also a bank president.

A mysterious black card with white lettering was handed in at the ticket window of the Chicago Opera House recently, with a request for "courtesy." The card bore the name of a man and announced that he was a member of the profession—janitor of a local stock theatre. He was admitted.

The cast for Richard Carle's The Maid and the Mummy (switched from The Mummy and the Maid) will include either Dave Lewis or John Slavin, Fred Lenox, George Beane, Harry Kelley or Louis Wesley, Violet Dale, Annie Yeamans, Jeannette Priest and Elizabeth Murray, who is now making her last appearances in vaudeville.

Richard Carle and Charles Marx will put The Maid and the Mummy on at the Garrick May 28, and Carle may be in the original cast. The costumes and scenery are under way here, and I am told contracts for them amounting to $14,000 have been given. The entire production is to cost $30,000.

Al Wilson, in Prince of Tatters, follows Good Old Summer Time at the Great Northern.

The Silver Slipper will come to McVicker's on May 8.

Harry Lewellyn has accepted an engagement to play the Tramp in A Thoroughbred Tramp.

The closing of The Sultan of Sulu company here will cause a temporary scattering of the principals, but most of them will be together in the same attraction again next season. Frank Moulan and Mrs. Moulan are expected to go to a new Summer home Mr. Moulan is completing in Wisconsin. A. H. Canby, who has been manager of the company, will go to London to manage the Prince of Pilsen company, which Mr. Savage is about to send across the pond. Mr. Canby will sail about the middle of April, and the company the latter part of the month, after the Pilsen engagement at Daly's.

Manager John H. Garrison, of May Shaw's company, at the Steinway, announces a triple bill for this week, except to-night, when Hedda will be played: The Preacher, by John H. Barry; The Silent System, a one-act comedy, by Brander Matthews, from the French, and The Rights of the Soul, by Giuseppe Giacosa, translated by J. I. C. Clarke and Charles H. Meltzer. Ibsen's Romersholm will be played next Monday night.

Are You a Mason? (Cahn management) produced almost continual laughter at the Great Northern last week, and William Robert Daly's female impersonation was particularly successful.

OTIS L. COLBURN.

BOSTON.

Grand Opera—A Stage Wedding—Return of Old Favorites—Gossip.

(Special to The Mirror.)

BOSTON, April 4.

There is no question about where society made its way to-night, for the opening of the Conried opera season at the Boston to-night was the most brilliant event. How the fortnight will prove remains to be seen, but Mr. Conried does not bring Parsifal here, and rumor has it that next year his Boston engagement will be a single week. To open the season he gave Lohengrin without any of the conspicuous stars of the organization in the cast, but Calvé appears to-morrow in Carmen, and Sembrich, Gadski, Ternina, and all the others will be seen during the week. The other operas include The Magic Flute, Tosca, Die Walkuere, Barber of Seville, Cavalleria Rusticana, Romeo and Juliet, and Tristan, and Isolde.

Maxine Elliott's first appearance as a star at the head of her own company was made at the Hollis, and from the size of the audience it was very evident that she had sufficient magnetic power to fill the theatre so long as Her Own Way can remain here. She was delightful in the leading role. A capital company gave her its support. William Courtleigh, always a favorite, was one of the best liked of all. Charles Cherry had a better chance than ever before, and little Donald Gallaher scored a hit.

Lulu Glaser tried the dangerous experiment of breaking a successful run and coming back within a short time at another house, but she was so well received with Dolly Varden at the Colonial less than a month ago that it is very evident that a big fortnight is in store for her at the Globe, where an enlarged orchestra has been provided for her under the leadership of William E. Macquinn.

There was special interest in the performance of Mrs. Wiggs of the Cabbage Patch at the Park this evening, for it was made a testimonial to William D. Andreas, the popular business-manager of the house.

This is Lillian Lawrence's last big chance at the Castle Square, for she goes to Providence for a Summer season, so that added interest is given to the revival of Under Two Flags, in which Cigarette was one of her best characters when it was given here three years ago. This is the Edward Elsner version of the Ouida novel.

From Rags to Riches at the Grand Opera House to-night presented Joseph Santley, a clever boy actor, as a star. There was a novel scramble arranged as an advertising scheme this morning, for a new suit of clothes was offered to the boy who should be the first to shake hands with him when he stepped from the train.

N. S. Wood is always a favorite when he comes to the Bowdoin Square for an engagement as a star, supported by the resident stock company, and he had an enthusiastic reception when he appeared there to-day in Jack Sheppard on Horseback.

George W. Monroe revived his old time favorite, My Aunt Bridget, at the Majestic to-night.

This is the last week of Peggy from Paris at the Tremont.

Mother Goose, with its flying ballet, still continues at the Colonial.

A Hidden Crime, with John P. Lockney and Pauline Fletcher as stars, opened at the Columbia, where the night prices have been reduced.

Why Women Sin returns to Boston Music Hall, where it scored a hit last year.

Mrs. Wiggs of the Cabbage Patch is going to give a free performance 8 for the poor children of Boston. It will be an extra morning presentation and not a ticket will be sold. They were given away to the deserving applicants to-day, and there was a regular stampede from the slums to get them.

Weber and Fields will certainly come to Boston this season, despite all rumors to the contrary since they disposed of their interests in the Globe. Indeed, they will be the next attraction at that house, following Lulu Glaser.

Arrangements have just been completed by which Parsifal will be given at the Castle Square on April 18 for what will probably be quite a run. The dramatic version which will be presented will be that made by Marie Doran, whose Quo Vadis was seen at this house, and a special engagement of importance is that of Blanche Stoddard, who came here with Nance O'Neil and scored a hit. Her retirement from the company was one of the troubles that reached the court recently.

A temporary injunction was granted in favor of Charles C. Salisbury against John B. Schoeffel, Nance O'Neil, McKee Rankin, and E. J. Ratcliffe, and the case will come up to be heard on its merits later. Meantime Mr. Schoeffel cannot turn over the money received. He is strengthening his company for the return to Boston to play Macbeth and Elizabeth of England at the Hollis. Charles Dalton has gone West to join When Knighthood Was in Flower, but the engagements are Charles D. Herman, Frank Sheridan, and William Kittredge, while Margaret Boune, formerly with Warde and James, is the new leading woman.

Dr. George E. Lathrop, manager of the Howard Athenæum and Bowdoin Square, has been ill for several weeks, but is now so recovered that he is able to be out again.

Harry Girard has resigned from the Lulu Glaser Opera company on account of his ill health, and his place in Dolly Varden was well taken to-night by Forrest Huff.

George Marion came on from New York yesterday, and the principals of Henry W. Savage's company in Woodland were called for rehearsal to-day. The chorus has been in progress for two weeks.

Anne Crawford Flexner, who dramatized Mrs. Wiggs of the Cabbage Patch, comes to Boston from Louisville, Ky., her home, this week for a visit while her play is at the Park.

Lou Whelan and George Purdy, both of the cast of The Medal and the Maid, were married behind the scenes of the Boston the last day of their engagement there. R. H. Dewey, the stage-manager, was best man, and Helen Scotton, the bridesmaid. Both Mr. and Mrs. Purdy will retire from the stage. He is the son of George Purdy and Helen Dayne, both of whom were well known at the old Museum, one as the musical director and the other as a member of the famous old stock company.

Izetta Jewel's engagement with the stock company at Pawtucket has been continued so successfully that she has been engaged to cancel her engagement with Charles H. Bradshaw for making her vaudeville debut at Keith's this week.

Eugene Tompkins, of the Boston, was one of the unfortunates who bought furs from a Montreal firm in good faith, and then was unfortunate enough to have them confiscated by the Government, as the house failed to keep its agreement in regard to the payment of duties.

Manager Conried, of the Metropolitan Opera House company, gave a stag dinner to the critics and editors of Boston at the Touraine last week.

JAY BENTON.

PHILADELPHIA.

The Theatrical Situation—New $75,000 Elks' Clubhouse—Weber and Fields' Success.

(Special to The Mirror.)

PHILADELPHIA, April 4.

The theatrical situation continues unchanged in the Quaker City. Theatrical licenses for 1904 have not yet been issued, and report sayeth that in spite of the drastic orders which have robbed our theatres of their seating capacity, many alterations are ordered before the Mayor's Commission will be satisfied as regards safety.

A new clubhouse of the Philadelphia Lodge, No. 2, B. P. O. Elks is to be erected at the corner of Arch and Juniper streets, at a cost of $75,000, independent of the site already paid for. This will include lodge room with a stage, parlor, card, and billiard room, as well as a roof-garden.

The Star Theatre was closed all last week. Frank V. Dunn, who leased the house to M. W. Taylor, came on from New York and removed and changed all the locks on the doors and entrances, thus barring out An Heiress to Millions, billed for the week. The quarrel is said to be on account of discharges made by Taylor that displeased Dunn. Suits at law are threatened.

The people who paid their money for the "grand farewell concert" of Madame Patti at the Academy of Music, Feb. 14, which was called off, are in trouble. The money was not refunded, on account of a sheriff's attachment, and ticket buyers are clamoring for its return. The amount is a little over $2,000.

Weber and Fields' company opened to-night at the Academy of Music for three nights and a matinee, and enjoyed their old-time welcome, crowding the spacious building. The performance of Whoop-Dee-Doo went with a snap that pleased everybody.

The Mask and Wig Club, of the University of Pennsylvania, with the 400 as the patronesses, attracted a very large audience this evening at the Chestnut Street Opera House, with the entire house nearly sold out for balance of week. The burlesque is entitled Alice in Anotherland, and is the best effort of their many successful skits. Everything is new, and the scenery and costumes are expensive and elaborate. E. H. Sothern in The Proud Prince April 11.

De Wolf Hopper with Wang is the attraction for two weeks at the Chestnut Street Theatre. It is prettily staged, particular attention being directed to the large and well costumed chorus. William Pruette, Madge Lessing, Nella Bergen, Augustus Barrett, and Marion Singer give excellent support to the popular star.

At the Broad Street Theatre Virginia Harned opened to-night in The Light That Lies in Woman's Eyes, with change to Iris and Camille, for one week's stay. Robert Edeson, in Ranson's Folly, April 11, two weeks; Joseph Jefferson, 25.

Ada Rehan and Otis Skinner inaugurated their two weeks' engagement to-night at the Garrick Theatre in The Taming of the Shrew, changing to The School for Scandal at the end of week.

A. E. Aarons' Musical Comedy company, under the management of F. C. Whitney, presented this evening at the Walnut Street Theatre A China Doll, the fate of which has yet to be determined. Josephine Hall enacts the star role, seconded by Corinne, Lillian Swayne, Mildred Flora, Herbert Cawthorne, William Cameron, Robert Daily, Ben Grinnel, Will Mandeville, and large, attractive chorus.

Buster Brown is a great card for Easter week at the Auditorium, and attracted a big house. Joe Welch, in The Peddler, April 11.

The Grand Opera House offers The Fortune Teller, handsomely and attractively staged, with good opening business. In Old Kentucky, April 11; Nat Wills, 18, which is circus week; Buster Brown, 25; Parsifal, May 2.

The Park Theatre has a good attraction in Foxy Grandpa, with Joe Hart and Carrie De Mar, popular favorites, opening to fair business and excellent prospects. Thomas E. Shea, in repertoire, follows.

Soldiers of Fortune is the week's attraction at the National Theatre, with a good cast. Out of the Fold, April 11.

At the People's Theatre Wedded but no Wife will be the week's programme, to be followed by Uncle Tom's Cabin, April 11.

Lillian Mortimer, in Lisbeth from Hickory Hollow, is at the Kensington Theatre for Easter week, and continues following week with The Gambler's Sweetheart.

A Break for Liberty was at the Columbia Theatre last week. A mistake in type made it appear that it was presented at the Star Theatre.

The Columbia Theatre, on account of welcome reception, retains A Break for Liberty for a second week. This is likely the final week of the season, owing to alterations and required improvements.

Forepaugh's Theatre excellent stock offers Hearts Aflame. The Blind Foundling, April 11.

The Bijou Theatre stock inaugurated the Spring and Summer season to-day with The Little Minister, giving a splendid rendition by a first-class organization, headed by Cathrine Countiss, a leading lady new to this city, but destined to make many friends by her artistic talent. Leonora Bradley, from a six years' Castle Square, Boston, engagement, is also a valuable acquisition. Love in Harness in rehearsal for April 11.

Darcy and Speck's stock at the Standard Theatre in Shamus O'Brien for Easter week to fair returns. The Three Guardsmen, April 11.

Dumont's Minstrels, at the Eleventh Street Opera House, have three new local burlesques that please their steady clientele. This house has done well all season, in spite of bad times.

Forepaugh and Sells Brothers' United Shows inaugurate their tour in this city April 18 for a two weeks' stay.

The Star Theatre remains closed. The Dunn and Taylor faction will now air their troubles in court.

The German stock at the Arch Street appears for week in 7-20-8. He and His Sister, 500,000 Devils, A Lightning Girl, Miss Doctor and The Tattoo.

Bostock's Animal Show, at the Palace Exchange, is now giving its final performances, which are highly appreciated, with profitable returns.

Easter at Atlantic City is something wonderful, surpassing all the former years in attractions offered and crowds of visitors. Miss Bob White, The Chaperons and E. H. Sothern are the attractions for the week at Young's Pier.

S. FERNBERGER.

WASHINGTON.

John Drew and Jefferson De Angelis—An Easter Wedding—Melodrama—Concerts.

(Special to The Mirror.)

WASHINGTON, April 4.

John Drew appears in The Second in Command at the New National this evening. Mr. Drew's very excellent support includes Charles P. Gotthold, Monroe Salsbury, George Howard, Ernest Glendinning, O. Kane Hillis, Albert Shay, Robert Schable, Sydney Herbert, Margaret Dale, Ethel Hornick, and Constance Bell. Julia Marlowe follows.

Jefferson De Angelis' effervescent individuality was largely the prime factor in The Toreador's successful commencement at the Columbia. The musical comedy is given a handsome setting and surrounding, and the clever supporting cast of principals comprise Edgar Norton, a decidedly clever Sir Archibald Slackett, William Blaisdell, F. Stanton Heck, John Dudley, Edna Burd, Lillian English, Norma Bell, Miriam Lawrence, and Rose Stevens. Everyman next, its first Washington engagement.

Haverly's Minstrels, this year headed by the comedian Billy Van, opens to a big attendance at the Lafayette Square Opera House. A lengthy and pleasingly diversified programme presents many excellent vocalists, comedians and specialty acts. Next Monday night the Mask and Wig Club of the University of Pennsylvania present their latest musical travesty, Alice in Anotherland.

Theodore Kremer's melodramatic thriller, A Desperate Chance, repeats to a large attendance at the Academy of Music. Managers Forrester and Mittenthal present a good company. At the Old Cross Road is next week's announcement.

At the Empire, Lincoln J. Carter's The Fast Mail, always a winner, had two big opening attendances to-day. Peck's Bad Boy is the underline.

Next Sunday night, at Chase's, the Choral Society will present the closing work of an unusually brilliant season, Elijah, with a chorus of one hundred and fifty, conducted by Reginald De Koven and assisted by the Washington Symphony Orchestra. The soloists will consist of Mrs. His-

sem De Moss, of New York, and St. John Elliott, sopranos; Mrs. Bertha Child, of Boston, and Mrs. William T. Reed, altos; Harry B. Gurney, of Philadelphia, and Melville D. Hensey, tenors, and Gwilym Miles, of New York, and A. W. Porter, bassos.

Thursday afternoon last, at his residence, the technical studio for study for the stage, an interesting wedding took place, "the famous gladiator," Robert L. Downing, and Mrs. Helene Kirkpatrick, of this city, being the contracting parties. The ceremony was performed by the Rev. Dr. Gill, of the Methodist church, in the presence of the immediate relatives of the couple and a number of their personal friends. The parlor where the event took place was decorated with Easter lilies and palms, and the bride was handsomely gowned in a traveling dress. Mr. and Mrs. Downing will make their home with the mother of the latter, Mrs. Appleberg, on G Street.

At the annual election of officers of Washington Lodge, No. 15, B. P. O. Elks, the following were elected for the ensuing term: Exalted Ruler, Charles H. Utermehle; Esteemed Leading Knight, Jesse S. Jackson; Esteemed Loyal Knight, Robert E. Mattingly; Esteemed Lecturing Knight, William M. Garrett; Secretary, Richard A. O'Brien; Treasurer, M. G. McCormick; Tiler, B. B. Whitney; Trustee, three years, Emil G. Schafer; representative to the Grand Lodge, R. C. Mitchell; alternate representative, Richard A. O'Brien.

Band concerts and song recital announcements for the near future are Emperor William's First Royal Marine Band, Louis Kinderman, leader, at the Columbia, twice, afternoon and night, April 10; Sousa's Band, at the National, matinee, 15, and Lillian Nordica's song recital under society patronage at the New Willard Ballroom, April 23, for the benefit of the National Homeopathic Hospital.

JOHN T. WARDE.

ST. LOUIS.

James and Warde—Concerts—Spectacles and Concerts at the World's Fair.

(Special to The Mirror.)

ST. LOUIS, April 4.

Louis James and Frederick Warde, who have not appeared in St. Louis for several seasons, came to the Century Sunday evening, opening in Othello. Alexander the Great, Julius Cæsar, and Macbeth will also be put on during the week. The company includes a number of well-known players, among them being Alma Kruger, Norman Hackett, Wadsworth Harris, Thomas Coffin Cooke, Aphie James, and Engel Sumner. The Bostonians next Sunday.

Rogers Brothers in London is Manager Short's offering at the Olympic, opening last night. Maude Adams will follow.

Al. H. Wilson made his annual appearance at the Grand yesterday afternoon in A Prince of Tatters. Mr. Wilson is popular here. James K. Hackett, in The Crown Prince, next week.

The Sign of the Four, a play introducing Sherlock Holmes, Dr. Watson, and other characters familiar to theatregoers as well as readers, was seen at the Imperial Sunday afternoon. Tonga, the East Indian dwarf; Jones, the blundering detective from Scotland Yard, and Wiggins, the street arab, are the chief characters aside from Sherlock Holmes. The latter character was impersonated by Walter Edwards. Young Tobe Hoxie underlined.

Billy Kersands, known to all minstrel admirers of this generation and the past, came to the Crawford Sunday afternoon at the head of his Georgia Minstrels. The Golden Past and East Lynne next attraction.

Lost River is at Havlin's.

The Apollo Club will give the last concert of the present season at the Odeon, April 12. Announcement is made of the names of the soloists—Madame Lillian Blauvelt and Enrico Tramonti, 'cellist.

Isabel O'Madigan, a St. Louis actress, was at the Grand Opera House last week in His Last Dollar.

The pupils of Bandmaster Charles Seymour appeared in concert at Turner Hall Wednesday night, assisted by high-class talent. Mollie Hope, George Basse, Mrs. Adolph Kammerer, Tony Sarli, and P. C. Gunn were among the participants. The event of the evening consisted in a rendition of Kinkel's "grand assembly of trumpets," entitled "The Knight's Farewell," simultaneously performed by twenty-four young cornetists.

The St. Louis Elks announce their annual benefit concert, which is to take place at the Odeon, April 23. The programme is being made up by a special committee of members of the lodge, and will include the participation of many representative musicians of St. Louis, a contribution by visiting actors, and, for the after piece, a roaring farce in which the realistic effects are to be supplied by a cage of wild animals. The Elks' benefit programmes have always been marked by great generosity of offering, and the coming event will not differ in this regard from its predecessors.

L. M. Crawford, owner, and W. Albert Swasey, architect, of the Odeon, have been in consultation with Bolossy Kiralfy, manager of the spectacle illustrative of the Louisian Purchase, which is to be given at the Odeon during the World's Fair period. The gentlemen came to the conclusion that the Odeon stage would have to be enlarged and numerous dressing-rooms added in order to accommodate the offering they have in contemplation. Mr. Kiralfy has just returned from New York. His brother Arnold is to have charge of the ballet at the Odeon.

Max Freeman, who is here assisting in the organization of the Delmar Garden Louisiana company and the staging of the spectacle, will have completed his work about April 20 and will leave at once for London, where he is to produce Cousin Kate, with Ethel Barrymore in the title-role.

L. M. Crawford, the St. Louis theatrical manager, has just added two more theatres to his string—Moore's Opera House at Nevada, Mo., and the La Belle Theatre at Pittsburg, Kan. Mr. Crawford is now associated in the control and management of seventeen Western theatres, of which the Crawford and Odeon are in St. Louis.

The St. Louis Sketch Club, under the management of Frederick Walton, will present a double bill, The Open Gate and Under Two Flags, at the Odeon April 11.

George J. Charlton, of Chicago, general passenger agent of the Chicago and Alton road, visited the Exposition grounds Tuesday with about fifty-five of his staff, city, traveling and district passenger agents. They were escorted over the grounds by Traffic-Manager Hilleary and afterward took lunch at the Administration restaurant.

Carrie Reynolds, prominently cast with Rogers Brothers, appearing at the Olympic this week, is well and favorably known here, as she was at Delmar Garden two seasons ago.

From their recent inspection of the World's Fair the passenger agents of the B. and O. Southwestern returned to their several posts full of World's Fair enthusiasm, as shown by their talks to the reporters of local newspapers. S. M. Shattuc told the Denver people that the Chicago Fair could easily be lost within the gates of the exposition at St. Louis. Duncan Burkhardt is quoted as saying that the arrangements at St. Louis cannot be improved upon, and that "within a radius of a mile outside of the grounds there is more hotel accommodation than there was altogether during the Fair at Chicago."

Hundreds of the best trained voices in St. Louis will unite in a grand chorus to furnish the music for the opening ceremonies of the World's Fair, April 30. While the music programme will be simple, it will be of the best and most impressive character. A chorus of four hundred and fifty voices recruited from the St. Louis Choral-Symphony, the Morning Choral and the Apollo Club will be the musical offering of the Bureau of Music at the ceremonies. They will render the five-stanza World's Fair hymn written especially for the occasion by Edmund Clarence Stedman and music by Professor Howard Paine, of Harvard University. In addition they will sing the national hymns, "America" and "The Star Spangled Banner. The band for the occasion will be of about one hundred pieces, made up of the members of Sousa's band and Weil's band, which was some time ago selected to be the official World's Fair band. One of the notable numbers to be rendered by the band will be the "Louisiana March," also composed for the occasion by Van der Strucken, of Cincinnati.

J. A. NORTON.

BALTIMORE.

Robert Edeson—Herbert Kelcey and Effie Shannon—New Stock Company.

(Special to The Mirror.)

BALTIMORE, April 4.

The Easter attraction at Ford's Grand Opera House is Herbert Kelcey and Effie Shannon in Sherlock Holmes. Mr. Kelcey proved effective in the title-role, and Miss Shannon was charming as Alice Faulkner. The supporting company was fully up to the high standard set by the stars. In the cast were Edwin Brewster, Frank L. Davis, Andrew Williams, Arthur Grimwood, Charles Canfield, David Davies, Charles A. Morgan, Hulbert Footner, W. R. Waltes, Percy Campbell, Harry Walters, Frank Adams, Walter McArdle, J. Archie Curtis, Lorena Atwood, Winona Shannon, Mrs. Samuel Charles and Kate Lorrimore. The play was well mounted, and the performance was an even and satisfactory one. At the close of the week it will give place to Chauncey Olcott.

Robert Edeson presents at the Academy of Music Ranson's Folly. The supporting company is excellent. Next week, Charles Grapewin in The Awakening of Mr. Pipp.

Laura McGilvray and Fred Lewis, two of the popular members of the George Fawcett Stock company last season, head the new stock company which opened at Chase's this evening in The Christian. Miss McGilvray gave a very intesting interpretation of the character of Glory Quayle, and Mr. Lewis was very satisfactory as John Storm. In the supporting company were Adolph Lestina, Florence Weston, Alice Butler, Annette Carroll, Gertrude Fowler, Mollie Brady, Richard Barton, Charles Darrell, and Reginald French. Next week, Secret Service.

Eugenia Blair, who has not been seen in Baltimore for some time, appeared at the Maryland in Zaza. Miss Blair is supported by a very fair company and her play is well staged. The underline is Buster Brown.

At the Old Cross Roads holds the stage of the Holliday Street Theatre. It is presented by a company headed by Estha Williams and James A. Brophy. During the performance the American Four Quartette, composed of William Sullivan, Herbert Noble, Owen McCormack, and Harry L. Wilson, rendered selections. A Midnight Marriage will follow.

At the Bijou Theatre the comedy-drama entitled Man to Man is given. The singing and dancing comedians, Whitman and Davis, head the cast. During the performance a number of specialties are interjected. Next week A Break for Liberty.

Herrmann, the magician, did a week of very fair business at Ford's, closing Saturday night.

The Bostonians will soon appear at Ford's in The Queen of Laughter and a revival of Robin Hood.

HAROLD RUTLEDGE.

CINCINNATI.

Richard Mansfield—Frank Daniels and Robert B. Mantell—Madame David's Tour.

(Special to The Mirror.)

CINCINNATI, April 4.

Richard Mansfield opened his Western tour at the Grand to-night, presenting Ivan the Terrible. To-morrow night and Thursday Old Heidelberg will be given, with Beau Brummel to follow on Saturday night. The advance sale is heavy for the entire week. Marie Tempest April 11, Maude Adams 18, Francis Wilson 25.

In spite of Holy Week and inclement weather Frank Daniels did fairly well at the Grand last week. His new piece, The Office Boy, proved altogether the best comic opera he has brought here for many years.

Robert B. Mantell is this week's star at the Walnut, appearing for the first time here in The Light of Other Days. A Hot Old Time follows.

Jane Kennark is at Robinson's this week, playCigarette in Under Two Flags. She has made a most favorable impression in the role, and is supported by a competent company.

The German Theatre company appeared last night, with satisfactory results, in Blumenthal and Kadelberg's well-known comedy, Hans Huckenbein.

A Little Outcast, with Annie Blancke in the leading role, which was one of last year's big successes at the Lyceum, returned there yesterday and repeated its former hit.

Chester Park is the first of the Summer resorts to announce its opening date, which will be May 22. A welcome innovation will be the establishment of an opera company there with a repertoire of modern comic operas and musical comedies.

It is said that Mrs. Henry W. Friedhoff, of this city, professionally known as Madame David, who has been in retirement for some years, will undertake a concert tour next season under the management of Robert Grau.

The engagement has been announced of Mrs. Hancha Bischoff, formerly a well-known member of the Pike Stock company, to Mayor Helmhold, of Covington, Ky. It is said that Mrs. Bischoff has retired permanently from the stage.

H. A. SUTTON.

PITTSBURGH.

Maude Adams - Favorite Actors and Plays Back Again—The Eternal City.

(Special to The Mirror.)

PITTSBURGH, April 4.

An annual favorite at the Empire is Barney Gilmore, who is seen to-night in Kidnapped in New York, with new specialties. Mr. Gilmore's supporting company is adequate. Annie Blancke in The Little Outcast next week.

The Bijou has this week Joseph Murphy, who appeared at to-day's matinee in Kerry Gow before a good sized audience. For the latter half of the week Shaun Rhue will be played. Next week The Royal Lilliputians will be seen in Gulliver's Travels.

All on Account of Eliza is the offering at the Grand this week. The services of all the members of the stock company are utilized, together with extra players. Shenandoah is the underline.

At the Alvin, for a two weeks' engagement, The Eternal City opened to-night before a good-sized audience. A fine company supports the star, Edward Morgan, and the production is meritorious. Prominent in the cast is Sarah Truax, who was formerly leading lady of the Grand Stock company here. Amelia Bingham and William Faversham fill in the last two weeks of the season, when B. F. Keith will take possession of the house.

Maude Adams in The Pretty Sister of Jose is at the Nixon for this week. Viola Allen in Twelfth Night will follow, to be succeeded by Blanche Bates in The Darling of the Gods.

Manager Harry Davis, of the Grand and Avenue theatres, spent last week in New York city on business connected with the vaudeville managers' meeting.

Manager R. M. Gulick, of the Bijou, was absent from the city last week on a trip East. He returned home to-day.

Outside of the Grand Opera and Weber and Fields' last week, the other attractions were lightly attended. Business at all of the playhouses here is still far below the average.

ALBERT S. L. HEWES.

A LAMBS' BURLESQUE.

A burlesque on The Two Orphans will be the feature of the next Lambs' Gambol, to be offered in a couple of weeks at a Broadway house. William Collier is to be Louise and David Warfield Henriette. Louis Payne is anxious to play old Mother Frochard, her big son Jacques and Du Vaudrey, and thinks it can be done effectively.

GOSSIP OF THE TOWN.

Photo by W. H. Vander Weyde, N. Y.

The above is a capital snapshot of Dan Daly, who died and was buried last week. It was taken last Summer on Broadway, in front of his hotel when in town, The Vendome.

George D. Parker, one of the authors of A Doctor's Crime, which Mayer and Grasheim will produce next season, has returned from London. While abroad he disposed of a play to C. E. Hamilton, entitled For Value Received.

The Battle of the Butterflies, which was to be produced last night at The Princess, has been postponed.

Henry Steigner, assisted by a number of musical artists, closed a series of Lenten recitals at his studio on March 25. Mr. Steigner gave dramatic readings from L'Aiglon, Monsieur Beaucaire, and The Merchant of Venice in a finished, artistic style.

In the *Theatre Magazine* for April the editor disproves Andrew Carnegie's recent contention that "endowed theatres are not a success" by pointing to the Comédie Française. The same number contains an article on the Comédie Française, written by Jules Claretie, director of the famous French playhouse, and illustrated with fine portraits of the actors; the opening chapter of "The Confessions of a Stage Struck Girl," the first instalment of a series of articles to be devoted to an account of "How Theatres are Managed," the first paper being devoted to the box-office man and his duties. Lionel Strachey contributes a semi-humorous paper on "Do Audiences Demand Happy Endings?" Millicent Moone continues writing to actors she has never seen; the interview of the month is with Virginia Harned. Aubrey Lanston describes unforeseen denouements in the playhouses of eighteenth century London, and Edward Fales Coward pays tribute to the memory of the late Robert Taber. The pictures include, in addition to a portrait, in colors, of Ada Rehan as Lady Teazle, Gertrude Elliott as Ophelia, Edith Wynne Matthison as Viola, Mary Mannering in Harriet's Honeymoon, Henry Miller in Man Proposes, Wright Lorimer, Henry M. Blossom, Jr., Ferdinand Gottschalk, the Century Players in Much Ado About Nothing, Arnold Daly as Napoleon, Grace Merritt, Rudolf Christians, Katherine Kennedy, Thomas W. Ross, Scenes in The Yankee Consul, Otis Skinner, etc.

Lawrence Evart has closed in Circumstantial Evidence, in which he was featured, and will spend the Spring and Summer at Falmouth Heights and Worcester, Mass., where he may collaborate with Will S. Jameson on a Texas play. Mrs. Evart (Bozie Stevens) has also closed, and accompanied her husband.

Margaret Anglin and Henry Miller will play a special engagement of Camille in the Hudson Theatre April 18.

William Q. Flagg and Helene Hyle, both members of the New York Day by Day company, were married at Binghamton, N. Y., on March 12.

A strong company has been engaged for the special matinee of Love's Pilgrimage, the new play by Horace B. Fry. In addition to Carlotta Nillson, who heads the company, the leading male part will be played by Guy Bates Post, and Nestor Lemon and Douglas J. Wood have been engaged. The date of the matinee is Thursday, April 14; the theatre, Wallack's.

The Rev. William P. Cantwell, of Long Branch, N. J., engaged the services of Lizzie Hudson Collier, C. F. Gibney, Richard Milloy, Wilbur Hudson, and Joseph Mitchell for the performance of Held by the Enemy given there last night for the benefit of the Catholic Church of Our Lady Star of the Sea.

Edgar Norris, the original village marshal in Young Tobe Hoxie, is now playing the heavy.

Kate Hardren, who closed with Under Southern Skies March 26, sailed for London last Saturday on the *Etruria*, to see her mother, who is ill there. She will not be a member of The Prince of Pilsen company.

Lulu Glaser has been ill with the "grip" at her home in West End Avenue for the past eight days. She has not appeared in Dolly Varden since a week ago last night.

Richard Mansfield last Friday concluded not to have anything to do with any Parsifal play. He thinks the Parsifal business is being overdone.

H. H. Schmidling, late of Hopkins' Theatre, Chicago, who has been ill for five months, will soon be with Colonel Hopkins in St. Louis.

Wadsworth Harris has been elected a member of The Players.

An early edition of his poems, "Through Prairie Meadows," is announced by Thomas Elmore, who is playing characters and heavies with Mack and Armour's Comedians. Mr. Elmore has written for periodicals and has held positions in the journalistic profession, in addition to making a reputation as a dramatic reader and actor.

THE TOEDTEBERG SALE.

PART II.

Dramatic and other Illustrations, including Colored Drawings and Prints, Portraits and Views, Playbills, Autograph Letters, Daguerreotypes, etc.

On the afternoons and evenings of Feb. 25 and 26 the sale of the second part of the fine collection of Augustus Toedteberg took place in the rooms of the Anderson Auction Company, in this city. Among the audience [illegible] the well-known faces of Douglas [illegible] M. Holland, John Malone, Barton Hill, [illegible] Brown, Leslie Allen, and the [illegible] present were Joseph Sabin, Mr. Friedenberg [illegible] J. O. Wright and Co.; E. Gottschalk, [illegible] a large buyer; Charles De B. Burns, and C. Lowrence. George Morse conducted the sale in his usual admirable manner.

The following are the principal lots, with their numbers as catalogued, the purchasers and the price per lot:

1200 American Dances, and others, including some colored folding plates. 4to and folio. 12 pieces. (As a lot.) Bought on order, $4.

1211 Egyptian and Oriental Dances. 4to and folio. Some curious ones included. 15 pieces. (As a lot.) Bought on order, $4.10.

1213 French Dances, Time of Louis XV. etc. All colored. 14 pieces on 7 sheets. 8vo and 4to. (As a lot.) Bought by Western gentleman, $5.10.

1216 Nautch Dancers, and others, including the Sword Dance and the Ionian. Some colored. 4to and folio. (As 15 pieces.) Bought on order, $4.10.

1229 De Vries (Mme. Rosa). Appeared at New York Academy of Music in 1850. Lithograph Portrait, in plain dress. Folio, three-quarters length. On India paper. With presentation inscription. Brussels, no date. Bought by Mr. Myer, $3.

1231 De Walden (Thomas R.). English actor, appeared at the Park Theatre, New York, in 1844. India Ink Portrait Drawing, in plain dress. 4to, half length. With attached autograph. Fine. Bought by Barton Hill, $4.75.

1232 De Wert (Adrian Van). Io et Jupiter. Engraved by F. V. Durmer, 1788. Stipple engraving. Fine original impression. 4to. Bought on order, $3.

1250 Don (Sir William). Scotch actor, appeared at the Broadway Theatre, New York, in 1850. Portrait Drawing, in water colors and India ink. 4to, half length. Bought by Alfred Becks, $4.

1327 Dramatic Photographs. Lydia Thompson, Rose Massey, Marietta Ravel, Alice Dunning, Emily Pitt, Virginia Buchanan, Ada Smith, and others. 16mo. (20.) Bought by Western gentleman, $3.60.

1346 Dramatic Portraits. Complete set of portraits to Lopez and Wemyss' series of Plays, including J. B. Booth, Edwin Forrest (his earliest portraits), Mrs. Morris, Mrs. Darley, William G. Wood, Lydia Kelly, Macready, Mr. and Mrs. Duff, and others. The plates are engraved by A. B. Durand, D. Edwin, J. B. Longacre, and others of note. 8vo. Fine impressions. (29.) Bought on order, $11; a bargain at the price.

1382 —— James H. Caldwell, noted New Orleans manager, engraved portrait after Jarvis; Mrs. Patrick Campbell as Juliet; Mme. Rosal Caccia (on India paper); Emma Calve as Carmen (with playbill); Edna May, Olive May, Sig. Campanini as Manrico; and others. 4to and folio (12 pieces.) Bought on order, $4.92. A choice lot.

1386 —— Thomas A. Cooper as Pericles, 1796; Henry Compton, F. B. Conway, in character (scarce woodcut); G. F. Cooke as Richard III; Miss Cooke (Mrs. West), Mr. Cooper as Captain Mouth; T. Cooke as Carlos, Andrew Cherry, H. Clauren, dramatist; Miss Cooper as Helena; and others. 8vo (12 pieces.) Bought on order, $3.90.

1389 —— Thomas A. Cooper as Hamlet, oval (cut down); Robert Coates, the Amateur of Fashion; Mary Ann Clarke, Lorenzo Cipriani as Don Alfonso Scoglio, engraved by C. Guisan, pupil to Bartolozzi; Dutton Cooke (with obituary); John Collins, photo, with playbill of Park Theatre; Colman Sisters, William Coleman, Arthur Cheney; and others. 8vo and 4to (12 pieces.) Bought on order, $3.30.

1419 —— Fanny Elssler (2), Pierce Egan, Rose Eytinge (colored photo), Mrs. Esten (from Thespian Magazine), Master Edwin as Tom Thumb (colored by hand), and others. 12mo and 8vo. (15.) Bought on order, $3.75.

1429 —— Kitty Fisher, engraved in mezzotint, by S. W. Reynolds after Sir Joshua Reynolds; Edward Fitzball, Mrs. Fitzwilliam as Zuleika; Herr Fichtner (colored), Clara Fisher as the Four Mowbrays, Fannie Fitzfarren, Charles Fisher, and others. 8vo and 4to. (10.) Bought on order, $2.75.

1434 —— Mrs. Florence (in character), Emma Fitzpatrick at Letitia Hardy, Jefferson and Florence in different characters, Von Flotow, Adam Forepaugh, with obituary; Maud Forrester as Mazeppa (painted in water colors, folded with hinge joints); Miss Fortescue as Lady Teazle, and Juliet; also a finely colored photo, L. Fornasari (scarce); and others. 4to and folio. (15.) Bought on order, $6.90. A most interesting lot.

1436 —— Maria Foote as Maria Darlington, by Picart, after Clint (fine); Scenes from La Fille de Madame Angot (colored), May Fielding (3 photographs), Kate Field, Signor Ferri, folio lithograph (rare); Chas. W. Fish (Circus), Charles Fisher as Adam (photo), and others. 4to and folio. (15.) Bought on order, $6.15.

1444 —— Mr. Fairbrother, prompter at Drury Lane Theatre (colored drawing); Carl Eckart, Fanny Eckerlin (lith. on India paper), J. K. Emmet (large head), Agnes Ethel, Rose Eytinge, Helen Faucit (on India), Charles Fechter, and others. 4to and folio. (15.) Bought by Barton Hill, $6. The portrait of Mr. Fairbrother in any state is very rare.

1481 —— Julia Grisi (folio lithograph), and others of her; Gretry, A. C. Gunter, Adeline Gasparini, Julia Gaylord, and others; 4to and folio. (12.) Bought by Alfred Becks, $3.90.

1462 —— Colored Lithograph, Labiache and Julia Grisi in I Puritani; Julietta and Judith Grisi, Carl Grunert as King Lear, Eduard Genast, Marie Geistinger, Florence Girard; and others. 4to and folio. (12.) Bought by E. G., $3.

1466 —— Lottie Hough, in Zouave dress (photo, colored by hand), Master Hughes, in various characters (reprod.); Bella Howitt (photo, colored by hand); Holman children (Louie, Clara and Alice); Priscilla Horton, Mrs. Hartley, mezzotint, by S. W. Reynolds; John Hare, J. H. Hackett, Mrs. Honey as Celestia (colored), Mr. Hicks (appeared in America), colored, and others. 8vo and 4to (20.) Same buyer, $3.

1467 —— Georgina Hodson as Pocahontas (finely colored), Bijou Heron (3 photos), John Howson, J. B. Howe (in plain dress, and as Wallace), Jennie Hughes (photo, colored by hand), Eph Horn, Alexander Henderson, Edward Haertung (original drawing), Miss C. Hiffert (photo, colored by hand), Group of Lottie Hough, Mrs. Leighton, and Ione Burke, in national costume (photo, colored by hand); and others. 8vo, and 4to. Fine lot. (20.) Same buyer, $3.

1478 —— Mlle Hilligsberg in ballet costume, engraved by Conde; Mlle. Maria Hennecart, in dancing dress (colored); Mrs. Hoey, Georgia Hodson as Don Leander, Josef Hofmann, George Holland (on India), Kate Holland (photo), Holtei, German actor; Mrs. Honey as Psyche (on India), Mrs. Honner as Jack Sheppard, Jennie Hughes as Mazeppa, and others. 4to and folio. (20.) Same buyer, $4.

1479 —— Mr. Habelmann, singing "Robin Adair" (colored); Grace Huntington, Amalie Haisinger (lith. on India), F. Halevy, Pauline Hall, Lily Hanbury as Juliet, Handel (fine), Hanlon Brothers, John Hare, D. H. Harkins, in various characters, and others. 4to and folio. (20.) Same buyer, $3.50.

1481 —— Mlle. Hullin, in dancing costume (colored); C. Hill as Sir Rupert (colored), Matilda Heron (on India), George Holland, T. B. Johnston and J. G. Burnett in Nicholas Nickleby, Little Church Around the Corner; Charles Howard (India Ink Drawing), Cordelia Howard as the Strawberry Girl, and as Eva (2); J. B. Howe as Richard III (colored drawing, fine), and others. 4to. (20.) Bought by Alfred Becks, $8.20.

1491 —— Avonia Jones as Judith (photo, colored by hand), George Jones as Richard III (colored), Miss Jarman (appeared on New York stage, 1835), lith. on India paper; Portraits and Playbill of the Count Joannes, Joseph Joachim, Jerome K. Jerome, Jarrett and Palmer, and others. 4to and folio. (20.) Same buyer, $5.50.

1505 Drew (Mrs. John). Colored Portrait Drawing. Mrs. Hunt (afterward Mrs. Drew) as Satin in Paris. 4to, full length. Bought on order, $3.

1587 Drew (Mrs. John). Lithograph Portraits. Miss Lane (eight years of age) in the five characters of Twelve Precisely. 4to. Drawn on stone by D. C. Johnston, lith. by Pendleton. Rare original. Boston, 1828. Bought by Long Island, $4.75.

1506 Doucet (Mlle.). Danseuse at Niblo's and the Broadway Theatres. Daguerreotype Portrait, representing her in dancing costume, with tambourine in hand. 12mo. Fine. Bought on order, $5.50.

1634 Duret (Marie). Lithographic Portrait in the character of Jack Sheppard. Folio, full length, by L. Mooney, of Buffalo. Very rare. Mlle. Duret played this character in New York about 1855, and created a veritable sensation because of the daring feats she accomplished in connection with the performance. Bought by Long Island, $3.75.

1648 Edwin (John). English actor, father of D. Edwin, the American engraver. Mezzotint Portrait as Lingo. Folio, half length, large wig, right arm extended, engraved by C. H. Hodges, after Alefounder. Bought on order, $6.50. A fine impression and cheap at price quoted.

1660 English Theatres. Views of Provincial English Theatres, including five colored views of those at Newbury, Margate, Brighton, Exeter, Chichester, Newcastle, and Bath, together with some scarce uncolored ones. Oblong 4to. 20 plates. Choice and rare. London, 1804, etc. One lot. Bought on order, $4.50.

1683 Fanning (Edmund). Lieut.-Gov. of Nova Scotia. Engraved Portrait, 12mo, half length, oval, by B. Reading, after Goldard. Rare. Bought by Forest, $2.25.

ALFRED BECKS.

AT THE THEATRES

To be reviewed in THE MIRROR *next week:*

THE SHEPHERD KING.....Knickerbocker.
SUPERSTITION OF SUE.....Savoy.
SAUCY SALLY .....New Lyceum.
THE DICTATOR .....Criterion.
AN AFRICAN MILLIONAIRE.....Princess.
PAUL REVERE.....Proctor's 125th Street.
THE HOUR GLASS.....Garrick

New Amsterdam—The Two Orphans.

Romantic play in four acts and seven tableaux by Adolph D'Ennery and Eugene Cormon. Revived March 28, 1904.

Chevalier Maurice De Vaudry ..... Kyrle Bellew
Count De Linieres ..... Frederick Perry
Picard ..... E. M. Holland
Jacques Frochard ..... Charles Warner
Pierre Frochard ..... James O'Neill
Marquis De Presles ..... Jameson Lee Finney
Doctor of the Hospitals ..... Frank Roberts
M. De Mailly ..... Stanley Jessop
M. D'Estrees ..... Stanley Hawkins
Martin ..... R. Paton Gibbs
Antoine ..... George S. Stevens
Lafleur ..... Frank Connor
Officer of the Guard ..... Basil West
Chief Clerk in the Ministry of Police. Henry J. Hadfield
Footman to the Countess de Linieres. Alfred James
Louise ..... Grace George
Henriette ..... Margaret Illington
Countess De Linieres ..... Annie Irish
La Frochard ..... Elita Proctor Otis
Marianne ..... Clara Blandick
Sister Genevieve ..... Clara Morris
Julie ..... Mona Harrison
Florette ..... Mignon Beranger
Cora ..... Corinne Parker
Sister Therese ..... Lucy Millliken

The original Union Square version of The Two Orphans of just thirty years ago, made for A. M. Palmer by Hart Jackson, was revived, by arrangement with Kate Claxton, its owner, at the New Amsterdam Theatre last Monday night. The original English version of the play was made by John Oxenford, translator of Goethe and Heine's songs, and one time dramatic critic of the London *Times*. But Hart Jackson's seems to have been the better version, as it lives, while Oxenford's is never used, at least in this country.

To write about such a pretentious affair as the present offering without speaking of the magnificent Union Square casts of thirty and twenty-four years ago would not be impossible, but it would strongly smack of affectation, and a striving to be original. And to speak of the old production without drawing comparisons with the present revival would be absurd. Comparisons are odious only to those who are not flattered or complimented. Otherwise they are illuminating.

The present revival is far richer in costumes, scenery and sets than the Union Square revival of 1881, and, presumably, than the production of 1874. The great old play would be great without any scenery or costumes, if well acted, as it is about the best melodrama constructed in the past generation, with a dramatic story that would be hard to surpass in the twenty-five hundred years of the drama. Everything that should be in a drama seems to be in The Two Orphans: innocence, virtue, adventure, villainy, peril, greed, lust, hypocrisy, terror, courage, pathos, brutality, mother love, sister love, brother love, and the devoted, disinterested, self-effacing, divine love of the cripple, Pierre, for Louise. Then the story, with its thrilling situations! You are gripped in the very first act, and your heart is held, with your interest, to the last. Something is happening at just the right intervals to keep the interest from lagging—and such things!

When the dear sisters, Louise and Henriette, fragrant from the country, arrive in wolfish Paris, we are at once interested; when we learn that Louise is blind, knowing the plan to undo the sisters, our compassion and fear are aroused; when Louise is left alone, after Henriette is kidnapped, and is about to fall into the Seine, but instead drops into the arms of Pierre, we are thrilled—and the thrills continue to the end. Nothing can be finer or more thrilling on the stage than the scene between Henriette and the Countess De Linieres, in Henriette's room, in Act III, when Henriette is telling the Countess her story and the story of baby Louise, and through the window from the Paris street comes the sound of the long lost Louise's voice, singing for alms—the pauses and listenings of the alarmed Henriette, her final rush to the window, her heart-cry answering the heart-cry of Louise, her break for the door to run down to the street, the officers at the door to arrest her in spite of her pleadings, the arrest and falling curtain. Then the fight of Pierre and Jacques, and Pierre's royal lines: "We will fight like the brothers of old in the days of Adam, only this time the parts will be changed, and Abel will kill Cain!"

Thousands of millionaires have been made since 1874, but not one other Two Orphans, and the man that writes another can count on being a millionaire, unless he dies of heart or some other failure the morning after the first-night.

Kyrie Bellew was the Chevalier last Monday night, very precise, correct, and strikingly picturesque, though somewhat self-conscious—probably owing to the warmth of his reception. Thorne in the part was such a splendid fellow and so varied and humorously cynical that he was lovable. Frederic Perry was a fine and forceful Minister of Police. E. M. Holland's Picard was a little heavy for a scapegrace French valet. James O'Neill's Pierre was the truest and finest thing in the cast, and he looked Pierre, too. Mr. O'Neill possesses one of the richest and most sympathetic of voices, and he uses it beautifully. As a lover, whether fiery, as D'Artagnan, or pathetic, as Pierre, Mr. O'Neill seems to stand alone. Grace George's voice did not reach the heart, nor did she win it by her acting; but she and Margaret Illington, who was Henriette, looked very pretty in their Normandy caps and dresses, and Miss Illington showed real power on more than one occasion. Her rush to the window and cry to Louise, and encounter with the soldiers that barred her way at her door, were splendidly done. She is so earnest and genuine, and her voice is such a fine one, that under artistic direction there would seem to be a royal dramatic future for her. Charles Warner's Jacques was pictorial and at least theatrically effective. One involuntarily compared it with the magnificent blackguard of McKee Rankin, with the thought that, unlike the latter's forceful and impressive ruffian, it would by no means survive as long in memory.

James Lee Finney's Marquis De Presles was colorless. He suggested Simon Tappertitt dressed up. The small part of the Chief Clerk in the Police Ministry was capitally done by Henry J. Hadfield. Frank Roberts' doctor of the hospitals of St. Louis and La Salpètrière was, in looks, voice and movement, more like a fat little priest of the counties of Kilkenny and Kavan. Annie Irish was a charming Countess De Linieres; Elita Proctor Otis a twin sister of Sairy Gamp, as Mother Frochard, instead of the terrible old lady of Marie Wilkins; Clara Bendick would win more sympathy as Marianne if she were not so bold and more subdued; and Clara Morris seemed to have lost all sense of her delightful humor (as shown in her writings) as Sister Genevieve. It is seldom that such overacting has been done by a real artist. It really seemed at times as if Miss Morris were having a lot of fun all to herself. How she made her hands flutter! How her eyes went heavenward at the slightest provocation! And the stately march across the courtyard of the prison, her pause on the steps, left, her turn, and ceremonious and very low bow to —titles? no, but to a criminal, Marianne; a poor girl, Henriette; and Picard, a valet! Basil West was a good Officer of the Guard. Stanley Hawkins, as D'Estrees, sang a song nicely, and the rest of the cast played small parts very well. The beautiful scenery was painted by Richard Marston; the rich costumes were by Van Horn and Miss Fenner; the music was by Henry Tissington; the house was crowded; the applause was loud and frequent, and Mr. Palmer made a happy speech.

Casino—Piff! Paff!! Pouf!!!

Musical comedy in two acts. Book by Stanislaus Stange; lyrics by William Jerome; music by Jean Schwartz. Produced April 2.

Dick Daily ..... Maurice Darcy
Lord George Piffle ..... Templar Saxe
Macaroni Paffle ..... John Hyams
Bedella ..... Abby Stange
August Melon ..... Joseph Miron
Mrs. Lillian Montague ..... Alice Fischer
Nora Melon ..... Mabel Hollins
Cora Melon ..... Grace Cameron
Encora Melon ..... Hilda Hollins
Rose Melon ..... Amelia Stone
Peter Pouffe ..... Eddie Foy
Joe Silver ..... George Wiseman
Miss Cotton ..... Evelyn Marlowe
Miss Slow ..... Beatrice Liddell
Miss Turtle ..... Seppie McNeil
Miss Delaware ..... Lisette Hawman
Miss Bacon ..... Dorothy Marlowe
Miss Bean ..... Louise Hawman
Miss West ..... Carrie Foltz
Miss Trust ..... Ada Robertson

Piff! Paff!! Pouf!!! a new musical comedy concoction of which the dialogue was written by Stanislaus Stange, the lyrics by William Jerome, and the music by Jean Schwartz, was presented for the first time on last Saturday evening at the Casino. A typical Casino audience—large and lustrous—was in attendance and found much in the piece to its liking. There was, of course, an overabundance of applause, but a good share of it seemed to be genuine.

This musical comedy of the uncommonly silly name is several degrees superior to many of the recent "shows" of the kind, and is several degrees inferior to anything that warrants the name of art. It is not obscene and it is not essentially vulgar. It is merely inane—and of the particular brand of inanity that is greatly relished by the large and liberal-handed class of citizens that considers Broadway at midnight just a shade better than Paradise. The piece was, apparently, written and mounted with an idea of pleasing such citizens, and the worst and the best that can be said of it is that it achieves that end.

The minute story that is secreted in the piece concerns the efforts of one August Melon, a wealthy widower, to marry off his four daughters in order that he may be unencumbered in paying his addresses to a genial widow, by name Mrs. Lillian Montague. Mrs. Melon, deceased, made provision in her will—she being the moneyed member of the family—that her husband and her daughters should divide her fortune of ten millions equally, provided the girls were married in succession according to their ages and the husband remained single until after the youngest daughter had been led to the altar. Unfortunately, each one of the maidenly quartette has peculiar ideals in regard to men, and the finding of suitable husbands is, therefore, a sorry task for the widower and the widow—who becomes his enthusiastic assistant. One of the Misses Melon can love only a man who has never been kissed; another seeks a man who is a paragon of all the virtues; a third will be content only with the original of a portrait that appeared in a patent medicine advertisement, and the fourth, though more easily satisfied, cannot be married until after her sisters have been properly paired off. The four men concerned in the love chase are Peter Pouffe, a nondescript human being patterned somewhat after the now famous scarecrow in The Wizard of Oz; Lord George Piffle, a fairly human stage Englishman; Macaroni Paffle, a far-away caricature of the eminent Mr. Marconi, and Dick Daily, a possible but hardly probable newspaper reporter. The working out, through many, various and vague vicissitudes, of the four love affairs provides the piece with the minimum of plot that it possesses.

The chief merit of the production, aside from the work of three or four of the principals, lies in the stage-management of Gerard Coventry. He has devised many very pretty groupings, novel and attractive dances, and harmonious stage pictures and light effects. The English "Pony Ballet" is a prominent feature of the entertainment, and Mr. Coventry has made good use of this group of clever girls. Particularly was the "Pony Ballet" successful in the "Radium Dance"—when on a dark stage, the girls, dressed in iridescent costumes, went through a graceful skipping-rope dance—and in a fairy pantomimic ensemble with a grotesque dance appended. Of the dialogue, the lyrics and the music the less said the better. The lines, both spoken and sung, doubtless have commercial value, since in them a number of commodities such as brands of liquor, patent medicines and foodstuffs, were blatantly advertised. The music was lifted into a semblance of respectability by the master hand of John Sebastian Hiller, who conducted.

Eddie Foy, as Peter Pouffe, the scarecrow-like individual, exhibited again and to good effect his whole repertoire of funny tricks. In a song entitled "The Ghost that Never Walked" he was especially humorous. Through the performance he won the lion's share of the laughter. Joseph Miron, as August Melon, was excellent vocally and dramatically. Maurice Darcy, as Dick Daily, Templar Saxe as Lord George Piffle, and John Hyams as Macaroni Paffle completed the male division of the company and were all very acceptable.

Alice Fischer, whose appearance on the musical comedy stage was a considerable surprise, played Mrs. Lillian Montague in a fine, buoyant, genial fashion and with a technical skill that is seldom seen in presentations of this class. Mabel Hollins was an exceedingly piquant and pleasing Nora. Her acting was graceful and vivacious, and she sang her songs charmingly. Grace Cameron as Cora was remarkably spirited and bright, and in several humorous scenes she played with capital comedy effect. Amelia Stone was a handsome Rose, and sang her several songs brilliantly. Hilda Hollins was a beautiful Encora, and Abby Stange did a funny bit of character acting as Bedella. The two settings, showing the Board Walk at Atlantic City and the grounds of a country house on the Hudson, were very pretty.

Princess—Rosmersholm.

Play in four acts by Henrik Ibsen. Produced March 28.

Johannes Rosmer ..... William Morris
Rector Kroll ..... Theodore Roberts
Ulric Brendel ..... Martin L. Alsop
Peter Mortensgard ..... Sheridan Tupper
Rebecca West ..... Florence Kahn
Madam Helseth ..... Grace Gayler Clark

The Century Players began their final week at the Princess Theatre last Monday evening with a presentation of Henrik Ibsen's widely read but seldom acted drama, Rosmersholm. The production naturally drew together a large and distinguished audience—since, after years of unappreciation, Ibsen has come to possess a following in New York quite as large as that of any playwright of the period. Rosmersholm was, therefore, eagerly welcomed, but the joy of anticipation was the only joy experienced by the auditors. The presentation was in almost every respect a disappointment.

Oddly, there appeared a prophetic handwriting on the wall that should have warned those in whom hope ran high of disaster to come. On the painted sign at the theatre entrance the first name of the great dramatist was misspelled. Ibsen himself might have overlooked that, but from all accounts he is not the sort of man who would have borne the misinterpretation of his play that was given by the Century Players. In imagination one could see him, a sturdy and furious figure, marching down the aisle to protest against the murder of his brain-child. Not only did the players murder the play; they buried its meaning so deep that many of the scenes were unintelligible. Not one of the players was letter perfect, and time and again the action halted while the still, small voice of the prompter crept from the wings to centre stage. The scenery was a misfit to the drama; there was practically no stage-management, and, worst of all, the players seemed not to know precisely what they were driving at.

Rosmersholm is at once one of the deepest and—in the printed pages—one of the clearest of Ibsen's plays. The conditions revealed and the problems posed are of wide interest; the characters are clear cut, vital types, and, as a matter of course, the construction is masterly. Johannes Rosmer, the chief male character, is the descendant of an aristocratic, proud family, over which for generations has hung a mysterious pall of indefinable dread and gloom. Rosmer, a sensitive, impressionable, scholarly man, believes that he sees relief from the depression that is his by inheritance in the new liberal thought. He is led into this state of mind by Rebecca West, a virile young woman much his inferior in birth, who is a sort of housekeeper and companion at Rosmersholm. Rebecca has lured Rosmer's wife to suicide by gradually instilling into her mind the idea that Rosmer would be a greater and a happier man without her. After the wife's death Rebecca strives to infuse some of her own dominance and spirit into Rosmer to make him push forward as a leader of the movement of which he has become a disciple. The result is merely that in Rosmer is awakened a sensual love for Rebecca. She, brought to a sudden realization of the fallacy of her dreams, tells the whole miserable story of how she drove Mrs. Rosmer to death, and the two—Rosmer and she—throw themselves into the mill-race in which the wife was drowned, in order to escape the tortures of mind that their false ideas and ideals have brought upon them.

Florence Kahn, as Rebecca West, again exhibited the peculiar, morbid, emotional power that has made her performances in other Ibsen and serious modern plays impressive. She did not, however, reach the heart of Rebecca, and her impersonation was therefore not in the least illuminative. William Morris in face, figure, manner and temperament was wholly unsuited to the character of Rosmer. Theodore Roberts, as Rector Kroll, gave an excellent performance in all external matters, but he was not Rector Kroll. Sheridan Tupper's portrayal of Peter Mortensgard was the one beacon light in the evening's fog. The part is hardly more than a bit, yet the actor played it with such fine understanding that the audience was momentarily transported into the real atmosphere of the play. Martin L. Alsop just missed being a splendid Ulric Brendel by employing a make-up and a manner rather too suggestive of low comedy. Grace Gayler Clark was an acceptable Mrs. Helseth.

Daly's—She Stoops to Conquer.

The Ben Greet company concluded its engagement at Daly's Theatre last week, presenting, at the evening performances, She Stoops to Conquer, and at two of the three matinee performances, Everyman. The revival of the rare old Goldsmith comedy at a Broadway playhouse was a matter of moment to the better class of theatregoers, and the performance on Monday night was witnessed by a large and a deeply interested audience.

While Mr. Greet's service in bringing forward again this matchless and too rarely seen play is to be appreciated and highly commended, his actual accomplishment in presenting it is worthy of but moderate praise. The mounting was by no means of the best; the performance was not as rich in flavor nor as mellow as could be wished, and at several points the dialogue had been tampered with and the traditions scorned. The presentation, on the whole, was rather mediocre, but for all that it was enjoyable. The splendid spirit of comedy in the old play cannot be overcome even by amateurs, and in this case, with every role in the hands of an experienced, capable player, the humor of the familiar scenes was well brought out. There was so much good in the performance, indeed, that it seemed a pity that it all was not just a little better. The bud was almost ready to burst into bloom—but it did not.

Mr. Greet's Tony Lumpkin was a spirited, comical impersonation, full of the art of the stage, but lacking in genuine buoyancy. His humor seemed to come from the lips, not from the heart. The actor made Tony a boisterous fellow and laughable enough, yet there was no good red blood in his characterization. Back of the masque—good as it was—there was nothing.

Edith Wynne Matthison was in appearance and in manner of speech a beautiful, charming, graceful Kate Hardcastle. She was a bit too serious, a trifle too exalted mentally, but her portrayal was throughout of fine texture and of attractive quality.

B. A. Field, as Hardcastle, came nearer than any of the others to the true spirit of the play. His rich, unctuous manner and speech and his fine play of facial expression made his impersonation a delight. J. Sayer Crowley was an admirable Young Marlowe in every respect save that he lacked distinction, and Dallas Anderson was a capital Hastings. The Diggory of George Riddell was delightful except when, occasionally, it was somewhat overdone. C. Rann Kennedy, as Sir Charles Marlowe, gave a very creditable performance, and the other male roles were acceptably played.

The Constance Neville of Alys Rees was sparkling, vivacious and true to the atmosphere of the play. Millicent McLaughlin played Mrs. Hardcastle admirably, though she did not go to great pains to look the part. The performance was, in its entirety, a joy and a disappointment. It was very smooth—but as a testy manager once said, "Smooth? yes, ditch water also is smooth!"

Murray Hill—The Cowboy and the Lady.

The Easter week offering of the Henry V. Donnelly Stock company at the Murray Hill Theatre is Clyde Fitch's comparatively recent drama, The Cowboy and the Lady. The presentation yesterday afternoon marked the return to the company of its former leading man, William Bramwell, and in consequence every seat in the theatre was occupied, and there was among the auditors far more than the usual enthusiasm.

Mr. Bramwell's impersonation of Teddy North was manly, vigorous, wholesome and wonderfully attractive. His performance warranted every bit of the considerable applause that it won. The other male roles of consequence were more than capably acted by William J. Butler, as Billy Ransom, Theodore Gamble as Weston, George Farren as Quickfoot Jim, Edward Gillespie as Joe, Bert Merket as Pete, James E. Nunn as Dave, Priestly Morrison as Dick Rod, and John Fenton as the Judge.

Edna Phillips as Mrs. Weston was again sweet, gracious and thoroughly artistic, and the picturesque costume of the first act suited her beauty well. Rose Swain was a capital Midge in every respect, and she gave full value to the lights and shades of character. Mary Horne was an excellent Molly Larkins, and the other female roles were well played by Ella Baker, Viola Kellogg and Louise Bushleigh. The mounting was exceptionally good. Next week Heartsease.

Fifty-eighth Street—The Man Who Dared.

Howard Hall, in his own melodrama, The Man Who Dared, attracted excellent houses throughout the week. The sensational scene in the den of lions brought down the house as usual, and Mr. Hall was applauded to the echo. George Barr deserves special mention for his splendid portrayal of the role of Geissart. It is a strong emotional part, and Mr. Barr did it full justice. It is some years since this clever actor has been seen on the boards, but it is evident that he has not forgotten how to act, and his work evoked enthusiastic commendation from all parts of the house. Others who distinguished themselves were Ethel Fuller, Ogden Wright, Charles E. Odlin, George R. Beebe, Mary Servias, and Clara Joel. This week's attraction is In Old Kentucky.

West End.

Rose Melville and her company, including Florence Webster, Blanche Carlisle, Malvina Arment, James McDuff, Frank C. Hartwell, Louis Morrell, Elsie Mackay, Edward Hume, Catherine Camp, and Frank Minzey pleased large audiences at this house last week in Sis Hopkins, which was enlivened by clever musical and other specialties. The leading character of this piece is unique in Miss Melville's hands, and her support fills all requirements. This week Ward and Vokes will be seen at the West End in their performance in A Pair of Pinks that has already been described in THE MIRROR, and full houses are promised.

Metropolis—Quincy Adams Sawyer.

Quincy Adams Sawyer was the attraction at the Metropolis last week. James Thatcher, in the title-role, gave a very enjoyable performance, admirable work being done also by George S. Lockwood, Louis Hendricks, Corliss Giles, Charles Dow Clark, Burton Adams, E. H. Stephens, Frank King, Harry Goodwin, George H. Thurston, H. R. Donaldson, Andrew Hall, Virginia Russell, Helaine Hadley, Sabra De Shon, Frances Williams, Virginia Beech, Ada Pugh, Gertrude Augarde, Lea Redmonde, and Kathryn Vila. This week Chauncey Olcott in Terence.

Third Avenue—Uncle Tom's Cabin.

Manager Dixon has an attraction at the Third Avenue that will draw crowded houses throughout the week. He is putting on his own production of that favorite of years, Uncle Tom's Cabin. Gussie Hart, a vivacious Topsy, heads a large company of clever comedians, singers and dancers. It takes seventeen scenes to complete the play, and the management has furnished elaborate sets. A good quartette and some excellent cake-walking and buck and wing dancing vary the drama.

At Other Playhouses.

MANHATTAN.—The Virginian still keeps on the even tenor of its successful way, the one hundredth and tenth performance occurring to-morrow (Wednesday) night, when valuable souvenirs in the shape of a specially illustrated edition of Owen Wister's novel from which the play was taken—"The Virginian"—will be given away.

DALY'S.—The Prince of Pilsen is the bill this week.

GARRICK.—Merely Mary Ann, with Eleanor Robson, will be seen here.

HUDSON.—Cousin Kate, with Ethel Barrymore, is the bill.

ACADEMY.—David Harum is revived, with William H. Crane in the title-role.

NEW STAR.—Thomas E. Shea, in The Man-o'-War's Man, last night and at to-morrow's matinee; to-morrow and Saturday nights, Dr. Jekyll and Mr. Hyde; to-night, The Bells; Thursday night and Saturday matinee, Banished by the King.

FOURTEENTH STREET.—The Smart Set is the attraction for the week.

KNICKERBOCKER.—The Shepherd King, it was decided yesterday, must be postponed until to-night, when it will have its production here.

IN BROOKLYN THEATRES.

Viola Allen appears at the Montauk Theatre this week as Viola in Twelfth Night. Miss Allen has the same company that supported her at the Knickerbocker Theatre.

Everyman is seen at Association Hall this week. Edith Wynne Matthison appears as Everyman, and the play is produced under the personal direction of Ben Greet.

Another morality play, Human Kind, by Ullie Akerstrom, is to produced under the dramatist's personal direction at Payton's Lee Avenue Theatre next Sunday night. The characters necessary in the play are: Humanity, Conscience, Vice, Falsehood, Folly, Riches, Wisdom, Truth, Humility, Poverty, and Misery. Miss Akerstrom will play Humanity, supported by a selected company. The play is designed to be optimistic. Both instrumental and vocal music are employed in the representation.

'Way Down East, which was the last attraction at the Brooklyn Academy of Music shortly before its destruction by fire, is the play at the Amphion Theatre this week.

The Broadway Theatre in the Eastern District is attracting large audiences, and Leo Zeller, its manager, wears a smile that "won't come off." He has kept the promise to his patrons that only first-class attractions would be booked. Weber and Fields and their all-star company will be at the new theatre Thursday, Friday, and Saturday; on the other evenings a strong vaudeville bill is presented. There is the usual Sunday night concert every week with a popular bill.

Children enjoy a revel all their own at the Bijou Theatre this week, for Mrs. Spooner produces a new play called Our Red Riding Hood, which has been written especially for Cecil and Edna May Spooner, by William J. McKiernan. The story is of a proud prince, Sir Percival, who is searching the world for the greatest truth. The scenes are all in the mythical land of Enthymia, which the author gravely announces, lies midway between Utopia and Altruria. Cecil Spooner is the Princess Anne, who is afterward transformed by a wicked fairy into Red Riding Hood. Edna May Spooner is Lady Felicite, while Mr. Phillip plays Sir Percival. Mr. Kennedy is Baron Roy Bleu, afterward known as Boy Blue; Miss Morlan is the wicked Baroness of Endor; Mr. Clarendon, Sir Rell Jack Spratt; Mr. Wilson, Sir Robin Robberfeller. Act I shows the school of Unlearning, Act II, the Garden of Day Dream, and the last act a gorgeous transformation scene.

Melbourne MacDowell in a revival of Sardou's Cleopatra is the star at the Columbia Theatre for the week. Manager Dave A. Weis is directing the tour of Mr. MacDowell.

The Danites, dramatized from Bret Harte's story and made famous by McKee Rankin, is the bill at Corse Payton's Lee Avenue Theatre this week. Mr. Payton has excellent opportunities of displaying his arts as a comedian in the part of William Wise, the old judge. Kirk Brown has the role of Sandy; Joseph Girard plays the Parson; Richard Crolius plays the comedy role; Harry Roche has the role of Limber Tim; Laurence Barbour and Isaac Payton play the two Danite spies; Florence Gear plays Nancy Williams, who is obliged to disguise herself as a boy to escape the vengeance of the Danites; Grace Fox is the Captain Tommy, and Rose Watson plays the part of Bunker Hill.

Weber's Dainty Duchess company, with a strong vaudeville bill in addition, is at the Star Theatre.

The Great Train Robbery is at the Park Theatre for the week.

A Midnight Marriage is at the Folly Theatre this week, with Florence Bindley in the star character, Alice Alston.

The play at the Gothem is Human Hearts.

Nat M. Wills in A Son of Rest, with a large chorus of pretty girls, is at the Grand Opera House this week.

VINCENT R. KIRK.

GOSSIP.

A melodrama entitled The Spy of Port Arthur was produced for the first time on any stage at Kingston, March 22. It was written by Charles Francis Nelson.

Annie Wood has retired from Richard Mansfield's company, in which she has been playing comedy old women and character parts.

Alexander Clarke, who is playing the role of General Hardtack in The Runaways at the Garrick Theatre, Chicago, has signed contracts with Henry W. Savage to originate a character in the new Pixley-Luders comedy, The Woodlanders, which is to have its first hearing in Boston at the Tremona Theatre on April 23.

Mildred Morris, daughter of the late Felix Morris, has been engaged for the role of a waif in the production of the Two Little Sailor Boys, which will commence a run at the Academy of Music May 2.

Charles Squires is painting the scenery for the Milwaukee production of Parsifal, as the sets are not to be sent on from Pittsburgh.

J. M. J. Kane, who has been manager of the Al. G. Field Minstrels the past season, has been released by Mr. Field at the request of Peter Sells, and will close with the minstrels in Denver. Mr. Kane comes directly East to take charge of the Opposition with the Forepaugh and Sells' Circus.

Gussie Nelson, of A Hot Old Time company, has recovered from injuries received in the street car accident in Grand Rapids, and has resumed her part of Blossom. The Grand Rapids Traction company settled with Miss Nelson for $2,500 and paid all her expenses.

Bert Wainwright last week closed with the Head Waiters' company and joined A Hot Old Time company in Columbus.

John J. McNally, the playwright, arrived here yesterday on the steamship *Lucania*, after a four weeks' visit to Europe.

Henrietta Crosman will appear in a special matinee of Sweet Kitty Bellairs at the Belasco on Thursday. It will not be a professional matinee, but has been arranged in response to numerous requests from suburban patrons.

TRACING THE FRONT CURTAIN.

So scanty and perplexing is the evidence in favor of the employment of a front curtain in the ancient Greek theatre that careful inquirers are inclined to leave the matter an open question. In Greece the usages of the curtain, if any, are purely conjectural, based on inferences and analogies. In the fifth century, when the theatre at Athens had no raised stage, and the "skene" at the back of the orchestra was little better than a hut or dressing-place for the actors, material aids to the imagination were so few that a front curtain was no more requisite than in Elizabethan non-scenic times. On the other hand, we find ourselves confronted by the circumstance that certain plays of Euripides, Sophocles, and Aristophanes open with a scene crowded with personages. This, to Dorpfeld-Reisch, implies the presence of a front curtain; but if such were employed it is strange that in the comedies of Aristophanes changes of scene were effected while the characters remained in full view of the audience.

Nothing more definite is known about the methods of the fourth century, albeit that the arrangements of the Greek theatre during that period were better adapted for the use of a front curtain. The stone "skene" then in vogue had "paraskenia," or projecting wings, bordering a space that could have been readily occupied by a curtain.

When we come to the Hellenistic era the well-defined usages of the early Roman theatre seem to supply some analogy. It would appear that in taking over the Greek "aulaia" the Romans simply Latinised the appellation of the device. Still, in the Attic theatre in its latest development—what with the resort to revolving scenery and the absence of act-divisions—there can have been little utility for a front curtain.

In dealing with the early Roman theatre we find ourselves on much safer ground. Hence from about 55 B. C. may be said to date the employment of a peculiar stage curtain, remarkable not only because of the irrationality of its working, but from the fact that it long survived the downfall of the Empire. It differed essentially from the average modern curtain, inasmuch as it descended beneath the stage at the opening of the play, and was drawn up again when it was necessary to obscure the scene. As to the *modus operandi*, authorities differ. Donaldson (who may be taken as exemplar of the old school) argues that the device was a simple curtain, drawn down through a narrow slit in the boards of the flooring, and wound up on a cylinder beneath the stage. In proof of this he gives a woodcut of the small theatre at Pompeii, showing the receptacle for the curtain and its roller.

It is to an eminent architect rather than an archæologist or savant that we owe the chief objections to this theory. In discussing modern theatrical curtains in his work on "Le Théâtre," Charles Garnier takes occasion to traverse the contention in favor of the old descending curtain purely on common-sense grounds. Unaware that the device had been revived in modern times, he scouts it as utterly impracticable. Unless the cross-bar that supported the curtain was placed at a very high altitude, its presence, he says, would obstruct the view of those in the upper seats and prove an eyesore to all. No matter what the altitude of the cross-bar, the great breadth of the stage would have necessitated five or six connecting cords between it and the curtain, so that the latter might be properly drawn up when required. With the curtain down and the action going on, these cords would divide the scene vertically and destroy the limited measure of illusion then procured.

Mindful of these matter-of-fact objections, French archeologists compromise the point in suggesting that the "aulæum" was rather a screen than a curtain, and that it was concealed in the double wall dividing the basement from the orchestra. According to them it was at best but a makeshift, as when raised between the acts it merely served to conceal the stage from the patrician spectators in the lower seats. The commonalty above could see over it.

Poets and satirists have left us little doubt as to the nature of the old Roman curtain. The hint in Virgil's "Georgics" (iii, 25) as to the pictorial nature of the aulæum enables us to interpret the allusion in Ovid's "Metamorphoses" (iii, 111-114):

"Sic, ubi tolluntur festis aulæa theatris,
Surgere signa solent, primumque ostendere vultus,
Cetera paullatim, placidoque educta tenore
Tota patent, imoque pedes in margine ponunt."

The reference here is to the drawing up of the curtain at the close of an act, when the figures embroidered upon it would gradually come into view, as if springing up from the earth. Conversely, Horace has an allusion, in one of his Epistles, to the curtain being down while the performance is going on:

"Quattuor aut plures aulæa premuntur in horas,
Dum fugiunt equitum turmæ peditumque cateruæ."

Hitherto it has been generally accepted that the double curtain, pulling up or drawing away on each side, was the device distinctively associated with the beginnings of the modern drama. But to my mind there are strong reasons for discrediting this hypothesis, as an abundance of evidence exists to show that the aulæum was revived at a very early period. As its reappearance cannot be imputed to its superior utility, one can only account for its presence in the modern theatre by the tidal wave of Roman influence which swept over Renaissant Italy. It was not sufficient to revive Plautus and Terence, and to constitute them models of form and style; something of the original physical conditions had to be reproduced as well.

The earliest evidence of the employment of the aulæum on the modern stage is afforded us in the Orlando Furioso of Ariosto, the first forty cantos of which were published in 1515. As these were written at Ferrara, where the poet had some time previously taken up his residence, the allusion is apparently based on the theatrical observances of that court. In his description of the reception given to Melissa at the Castle of Tristano (canto 32, stanza 80), Ariosto writes:

"Quale al cader de la cortine suole
Parer, fra mille lampade, la scene,
D'archi, et di più d'una superba mole
D'oro, e di statue e di pitture piena."

It is curious what stumbling blocks these allusions to the aulæum in the ancient and modern poets have proved to the noble army of translators. Out of the difficulty presented by the passage in Ovid Addison only extricated himself by a paraphrase based on a popular analogy. Owing to the construction of the stanza, no such compromise could be effected by the translators of Ariosto; and Harington, Huggins, and Hoole all stumbled over this fallen curtain. Among English renderings of the quatrain, the following ranks easily first:

"Thus, at the curtain's gradual fall we spy,
Amidst a thousand lamps, a prospect fair,
Triumphal arcs, proud piles that threat the sky,
Statues, and fretted gold and pictures rare."

Notwithstanding Ariosto's association with the Ferrarese Court Theatre as playwright and stage director, in face of the fact that the stanza crystallizes the characteristics of Renaissance stage mounting, it might be argued that the allusion to the descending curtain in this imaginary performance was purely classical, were it not for a happy coincidence. In 1519, a matter of four years after the appearance of Orlando Furioso, a representation was given in Rome, before Leo X in the Castle of San Angelo, of Ariosto's famous comedy, I Suppositi, at the beginning of which a pictorial curtain of the sort was employed. Among the crowd of spectators present was one Paulucso, envoy of the Duke of Ferrara, who wrote a letter on March 8, 1519, describing the prime features of the entertainment. In translating a passage from this curious narrative, I may say in elucidation that the Fra Mariano referred to was the Pope's fool:

"I went on Sunday to see the comedy. Mgr. de Rangoni ushered me into the room where the Pontiff was with his young and most reverend cardinals, the antechamber of Mgr. Cibo. His Holiness walked about, permitting those to be introduced whose rank warranted it; then, when all had assembled, we betook ourselves to the place appointed for the comedy. Placing himself near the door, the Holy Father gave his benediction, and then allowed of an orderly entry to those whom he had selected. On being admitted into the theatre one found the stage all along the front of the steps upon which was installed the throne of the Pope, who, after the entry of the laity, seated himself in his chair, raised five steps from the floor, and was followed by the cardinals and the ambassadors. These were placed around him according to their rank. Then when the spectators, to about two thousand in number, were all in place, there descended, to the sound of fifes, the curtain upon which had been painted Fra Mariano with many devils frolicking around him. An inscription on the curtain bore these words, 'Behold the whims of Fra Mariano.' The music made itself heard, and the Pope, provided with his glasses, admired the scene, which was very fine, and made by the hand of Rafael."

Vasari, in his account of the festivities held in Florence in connection with the wedding of Don Francesco de Medici in 1565, speaks of the fall of a curtain at the beginning of a comedy presented in the ducal palace on St. Stephen's Day. And this, too, on no mere hearsay evidence, as he himself had provided the scenery for the play. It will be noted that Mr. J. Addington Symonds, in discussing this performance in his "Shakespere's Predecessors," stupidly says that the curtain rose at the beginning. With all his profound knowledge of Italian literature, he was seemingly unaware of the revival of the antique descending curtain. We have further traces of its use at Florence in the printed copy of La Gelosia, a comedy by A. F. Grazini, published in 1568. So, too, at the performance of the pastoral called L'Origine di Vicenza, as given on March 5, 1612, in the city whose rise it dealt with, the curtain fell at the beginning.

The extraordinary conventionality of the aulæum lived long and traveled far. It even reached England. Jonson's Masque of Blackness was performed at Whitehall on Twelfth Night, 1605. In the printed copy of three years later we are told that "first for the scene was drawn a landtschap consisting of small woods, and here and there a void place filled with huntings; *which falling*, an artificial sea was seen to shoot forth as if it flowed to the land," etc. The word "scene" in this passage is used in a restricted sense, peculiar to "rare old Ben," and means "front curtain." Compare the opening of The Masque of Hymen, 1606: "The scene being drawn, there was first discovered an altar," etc.

It is noteworthy that a copy of The Masque of Blackness, in Jonson's neat handwriting, but differing essentially from the first printed quarto, forms one of the treasures of the British Museum. We may assume that this copy was the first draught of the masque, and therefore not authoritative as to stage directions; but if only to show that the "landtschap" referred to was not a scene, but a front curtain, the analogous description may be cited: "In the end of the designd place, there is drawne uppon a downe right cloth, straynd for the scene, a devise of landtscope, wch openinge in manner of a curtaine, an artificiall sea is seene to shoote it self abroad the roome, as if it flowed to ye land." There was here no question of a raised stage, as the sea flowed direct into the room, and brought with it Tritons and sea horses. With such an arrangement a front curtain could be so manipulated as to fall directly on the floor. At any rate, there is little occasion to labor the point, as other and more definite evidence of the employment of the aulæum in England is forthcoming. When Marston's masque was performed at Castle Ashby in 1607, "the travers that was drawn before the masquers sanke downe." Inigo Jones was the scenic artificer for The Masque of Blackness, and he officiated in a similar capacity in 1613, when Campion's Lords' Masque was performed at Whitehall. In the mounting, however, there was little resemblance, as the later masque was provided with a raised stage and a proscenium border. But at the close of the first song "the upper part of the scene was discovered by the sudden fall of a curtain." It must be remembered that all, or nearly all, of Inigo Jones' scenic knowledge had been derived from early studies rigorously pursued in Italy; and it may be that England resorted to the device of the descending curtain a few years before France. At any rate, the first trace that one has of it in the latter country is in the court ballet of La Delivrance de Renard, on Jan. 29, 1617.

Although further evidence on the point is lacking, employment of the aulæum in England at a slightly later period cannot have been uncommon. Else, how to account for its use in Edinburgh on June 15, 1633, that red-letter day when Charles I made his entry into the Scottish capital? To mark the occasion, outdoor scenic spectacles of an allegorical nature were given on stationary stages, each with its proscenium arch. When the royal cavalcade reached one particular scaffold, "a courten falling, the theater discovered a lady attired in tissue, her haire was dressed like a cornucopia," etc.

What, it might be asked, was the nature of the mechanism of the modern aulæum? Whatever the validity of M. Garnier's objections to the principles of the descending curtain, viewed in connection with the arrangements of the antique theatre, they have absolutely no bearing on those principles as expounded in the court theatres of the Renaissance. In the primitive modern theatre the stage was as narrow as it had previously been broad. Where the extreme breadth of the old Roman curtain would have demanded four or five connecting cords for its upraising, two in later days would have sufficed; and these, if placed at either end, could have been obscured from sight behind the proscenium arch. That this, together with the employment of a roller and counterweights for the working, was the method employed in Italy early in the seventeenth century is shown by the illustrated section in Sabattini's curious treatise, "Pratica di fabricar Scene e Machine ne' Teatri" (Ravenna, 1638), under the heading, "Prima Figura per far calare la Tenda à basso." According to this authority—he was a practical stage machinist and wrote the book on behalf of his pupils—three kinds of curtains were then known in Italy. The first was the double curtain, pulling up on each side. This system Sabattini failed to recommend, and preferred personally either of the other two. His predilection was for the roller curtain as we now have it, giving as his main reason that it was not beset with the dangers attached to its twin brother with the reverse movement, the aulæum. In descending, the latter was liable on occasion to fall upon the actors or the flambeaux which formed the footlights, and so cause grave tumult and confusion. Little wonder that it was to be soon superseded by the rational roller of to-day!

W. J. LAWRENCE.

SAID TO THE MIRROR.

ELLIOTT DEXTER: "I wish to extend my thanks and appreciation for the many acts of kindness extended to me during my illness at the Providence Infirmary, Mobile, Ala., by the Sisters of Charity, who are in charge. They were most kind, and administered to every want in a manner that one could not wish for better."

CLIFFORD C. FISCHER: "Mlle. Valbe, who was reported in THE MIRROR as having married T. R. Curtis in Denver recently, is my wife."

GERALD GRIFFIN: "Mrs. Ben Leavitt (Lulu Mortimer), of whom the poor woman at 122 Joy Avenue, San Francisco, inquired in THE MIRROR, is living in Paterson, N. J., where she is, or was, manager of the Variety Theatre." [Information to the same effect comes to THE MIRROR from Louis M. Frey, Brooklyn; "E. G. S.," Frederick W. Stewart, and other readers.]

MRS. H. C. DU MILLE: "I advertised as for sale three sketches in THE MIRROR two weeks ago, and last week I sold two of them."

MRS. BEAUMONT PACKARD: "Kindly convey, through THE MIRROR, my heartfelt gratitude to my dear friends for their loving expressions of sympathy in the hour of my deep sorrow. My loss has been great, but I feel that they have all shared in a measure with me, for I do realize from the many letters and telegrams that I have received how dearly my daughter was beloved by all. This, in a measure, has helped be to bear my great burden of grief."

THE STOCK COMPANIES.

The Vaughan Glaser Stock company opened for a Spring and Summer season at the Colonial Theatre, Cleveland, O., on March 14, with Secret Service to capacity business. For the second week Christopher, Jr., was the bill. Men and Women, last week, was the third offering of the company.

* * *

The Richmond Stock company, North Adams, Mass., will begin rehearsals April 11, opening two weeks later, when it will present Harry C. Browne and a capable company in a repertoire of standard stock successes. Among the players are G. Alanson Lessey, Marie Warren, Florence Coventry, Caroline Newcombe, Edith Clinton, Ora Lee, Fairfax Gifford, W. J. Brady, Phil Gastrock, and Freeman Barnes.

* * *

Oscar Eagle has been engaged by James T. Malone, manager of the Isabelle Evesson company, as stage director during Miss Evesson's special season at the Providence Opera House, Providence, beginning in May. Mr. Eagle is lent by Liebler and Company, with whom he has been for the past five years.

* * *

Percita is creating a highly favorable impression with the stock company at Cleveland, her home city. Box and theatre parties nightly attest to Cleveland's pride in their native favorite.

* * *

Howard Russell, the juvenile of George L. Baker's Baker Theatre company, was married at Portland, Ore., on March 26 to Minnie Lighter, a non-professional. Mrs. Russell is the daughter of John T. Lighter, formerly managing editor of the *Morning Astorian*, of Astoria, Ore. The young couple were married a few minutes before the company left for Seattle. They intend to remain on the coast a year or two. Mr. Russell, who has been with the Baker Theatre company for the past two seasons, is a Harvard man, whose father is a retired attorney in New York.

* * *

Report says that during the closed season next Summer Manager George L. Baker will practically rebuild his principal house at Portland, Ore., supplanting the present wooden structure with a brick building. The Baker Theatre will also be considerably enlarged over its present capacity.

* * *

Mrs. Boyle, manager of the Nashville Stock company and owner of the American rights of Two Little Sailor Boys, will present that melodrama at the Academy of Music, in this city, on May 2.

* * *

Selma Herman will open her stock company season at the Lyceum Theatre, Cincinnati, on April 17. The company is being organized by Colonel T. Allston Brown.

A GREAT DAY AT THE LEAGUE.

Mrs. H. C. de Mille, chairman of the literary meeting of the Professional Woman's League, yesterday afternoon provided a programme that sparkled with originality and cleverness. Anna Wynne, author of the Maggie Brannigan stories in the Brooklyn *Eagle*, gave a monologue entitled "Maggie Brannigan's Opinion of Romeo and Juliet," that was very mirth provoking. For an encore she told Maggie Brannigan's opinion of "E. H." in The Proud Prince. Two songs sung by Kate Mayhew Widmer were well received. The obliging Mary Hawes was at the piano. Lillian Bell, the authoress, looking very *distingué*, read the laughable narrative of the Chattahoochee Woman's Club from her novel, "Sir John and the American Girl." Then followed "Arabesque" (Chaminade) and "Erotic" (Grieg), rendered by Mrs. Henry George, Jr., with beauty and sympathy of expression. Myra Kelly, the young authoress, was present. She is a dainty woman, and her description of "How I Found a Dialect" and interesting stories delightfully told of the East Side Russian Jewish children captivated her listeners. A surprise was given the League by the splendid work of Edna Florence Frank, who naively and graphically described certain Japanese dances, illustrating the genuine native movements. Miss Frank's make-up, clever dancing and posing embody a bit of real art. As usual, the serving of delicious refreshments and the social hour closed the afternoon most delightfully.

ROSENFELD'S PLAN.

Sydney Rosenfeld cheerfully admits that he has lost $25,000 in producing Shakespeare and Ibsen, but he says that the loss in no way discourages him from holding his Century Company together. Last Thursday night saw the last performance of the Century Players, in Ibsen's Rosmersholm, at the Princess Theatre. It was to be followed last night by The Battle of the Butterflies, but Mr. Rosenfeld says that he saved $1,000 by closing last Thursday, instead of last Saturday night, on account of Good Friday and Holy Saturday, which are always poor nights. Mr. Rosenfeld hopes to open at the Bijou in Cleveland Moffett's Money Talks, with William Morris and Florence Rockwell in the leading parts; that to be followed by The Battle of the Butterflies, and that by a four-act play, A Gentleman of the Sierras, by John Ernest McCann. Mr. Rosenfeld says that his great object is to produce American plays by American authors, and not Shakespeare and Ibsen; and that he put on Much Ado About Nothing and Rosmersholm just to show of what his company is capable. If Mr. Rosenfeld cannot come to terms with the Sire Brothers in regard to the Bijou, it is his intention to swim or wade the East River, and open at the Amphion Theatre, in Williamsburg. He says that he has burned all his bridges, and must go on.

CUES.

Little Leona Powers, who has just closed a season with Heuck and Fennessy's The Charity Nurse company, has gone to visit relatives in Greenville, Miss.

Augustus Piton, Jr., who was this season the advance agent of the Robert Edeson company, underwent an operation for appendicitis at the Alston Hospital, in this city, last week. For a day or two his condition was critical, but he soon rallied, and is now entirely out of danger.

The funeral services over the body of Robert Leland (William B. Smedley) were held at the home of his father, W. E. Smedley, in Salt Lake City on March 26. A large number of the dead actor's relatives and boyhood friends attended the ceremony, and there were many beautiful floral offerings.

Mrs. Nell Burgess suffered a stroke of paralysis on April 2.

Frank Williams has been obliged to retire from the management of Wright Lorrimer's The Shepherd King company on account of illness.

James Young, of Viola Allen's company, gave "A Defense of Shylock" before the English class of Hopkins Grammar School, at New Haven, on March 30.

COMPANIES CLOSING.

The Cook-Church Stock company will close its season of thirty-six weeks at New Brunswick, N. J., Saturday, April 23. Next season it will open on or about Aug. 15, with a new line of plays. The tour will be under the management of H. W. Taylor, and will mark the ninth season of this organization.

The Andrew Robson company, in Richard Carvel, March 26, at New Orleans.

Mae Joyce and Florence Brennan, with An Heiress to Millions company.

The Man to Man company will close its season on April 9.

The Little Outcast (Western) company closed on March 27.

Walker Whiteside will close his season on May 15.

OBITUARY.

Samuel G. Kinsley, once a very well-known business manager and advance agent, died suddenly of heart disease while sitting in the reading-room of the Elks' Home Club, in Washington, D. C., on April 2. Mr. Kinsley, who was much beloved because of his geniality and kind heartedness, was born in Baltimore sixty-three years ago, and in 1861 began his theatrical career as assistant treasurer of the Holliday Street Theatre, under John T. Ford's management. Later he traveled, either as business manager or as advance agent, with Adelaide Neilson, Mrs. Rousby, Edwin Forrest, E. A. Sothern, Lydia Thompson, and John Sleeper Clarke. In the late seventies and early eighties he was treasurer and business manager for John T. Ford at the National Theatre and Ford's Opera House, now the Empire, in Washington. The remains were buried in Greenmount Cemetery, Baltimore.

Mrs. Sophie Karp, one of the most prominent actresses on the Jewish stage of New York, died at her home in this city, on March 31, of pleurisy and pneumonia. Mrs. Karp made her first appearances in Roumania, her native country, and after playing in Russia and in England, she came to America, and was a member of several of the earliest Jewish companies here. During her professional career she played leading roles at the Thalia and the People's theatres, and she also sang in Jewish opera. Her last engagement, which terminated on Feb. 6, was at the Grand Street Theatre, of which she was part owner. Her husband, who was an actor, died six years ago. She is survived by her aged mother and a daughter.

Kate Estelle, who was once among the most popular leading women on the American stage, died at her home in Brooklyn, on April 1, at an advanced age. She appeared, nearly a half century ago, as a stock star with many of the famous old companies, playing the great female characters in the Shakespeare and standard repertoire. She retired from the stage about twenty-five years ago, and after that divided her time between Brooklyn and St. James, L. I. She is survived by her daughter Mae Estelle, who is now a member of the Devil's Auction company.

Thomas M. Jarvis (Hannegan), son of Thomas Hannegan, of this city, died on March 27, of pneumonia, after a brief illness. After several years on the stage, Mr. Jarvis, seeking higher art ideals, entered the American Academy of Dramatic Arts, from which he graduated on March 17. The death of Mr. Jarvis, therefore, occurred at the very beginning of a very promising career as an actor in comedy and character roles.

Arthur Butler, the well-known stage swordsman, died in Philadelphia on March 30. He was at one time a master of swordsmanship in the British Army, and after going on the stage he crossed blades with many prominent actors. He appeared with Kyrle Bellew in A Gentleman of France, and with James O'Neill in The Adventures of Gerard. At the time of his death he was conducting a school of arms in Philadelphia.

Fred J. Huber, the comedian, died in Bellevue Hospital, New York, on April 3, of pneumonia, aged fifty years. He was for fifteen years associated with Gus Hill, and was also with West's Minstrels. He is survived by his sisters, Mrs. Frank McNish and Mrs. Tony Farrell, and his brother, Gus Huber, of Cincinnati. The funeral services will be held at St. James, L. I.

Clarence H. Beard, a well-known young advance agent, died at Wilmington, N. C., on March 28, aged twenty-eight years. For several seasons he was ahead of the Robson Opera company, and last season he occupied a similar position with the Harrison Adams Theatre company. The remains were buried at his old home, Columbia, S. C., on March 27.

Bergh Morrison, formerly of the Lulu Glaser Opera company, and more recently in vaudeville, died on March 31, of heart failure. He was at the time on the road, playing with George C. Brown and Israella Miller in a sketch entitled There's Many a Slip. He was twenty-nine years of age.

Mrs. Chauncey Morlan, the famous fat woman of the museums, died in this city on March 30, aged thirty-one years. She weighed nearly six hundred pounds, and, with her husband, who weighs more than seven hundred pounds, she had appeared with circuses and in museums in all parts of the world.

William F. O'Sullivan, an orchestra musician, died at his home at Rensselaer, N. Y., on March 30, after an illness of four months with dropsy. He was with the Francis Wilson company for four years and with the Florodora company for three years. He is survived by his widow and several grown children.

Mrs. Cordenia Grinnell Willis, widow of N. P. Willis, the noted poet and author, who was at one time editor of the old New York "Mirror," died in Washington, D. C., on March 28, aged seventy-nine years.

Burton N. Harrison, the distinguished lawyer, and the husband of Mrs. Burton Harrison, the playwright and novelist, died in Washington, D. C., on March 29, aged sixty-five years.

Richard Voorhees Risley, author of a number of novels and plays, died at his home in this city on March 30, of pneumonia, at the age of twenty-nine years.

Mrs. Amanda F. Waite, wife of James R. Waite, the manager, died at her home in Poughkeepsie, N. Y., on March 30, after a lingering and painful illness.

Mrs. Anna M. Miller, mother of George L. Cox, died in a private sanitarium in Chicago, on March 22. The interment was made in Rosehill Cemetery.

Virginia Alexander, the infant daughter of Manual and Celeste Alexander, of The Sign of the Cross company, died last week at the age of two years.

Robert Kneisel, the eldest son of Franz Kneisel, of the famous Kneisel Quartette, died at Jamaica Plains, Mass., on April 1, of appendicitis.

Bruno Schilinski, musical director of Dockstader's Minstrels, died at Ogdensburg, N. Y., on April 3. The body was taken to Jersey City for burial.

THE ELKS.

Owosso, Mich., Lodge, B. P. O. E., 753, held its annual election March 28 and elected the following: E. R., Neil R. Walsh; E. L. K., Edward H. Sanard; E. L. K., Stanley E. Paskill; E. L. K., Don C. Hoyt; Secretary, Fred Edwards; Treasurer, Dwight North; Trustee, Wallace D. Burke; Representative to Grand Lodge, P. E. R. Charles Ellis; Alternate, P. E. R. Carl Pickert. The last year has been a prosperous one for Owosso,753, and they expect to soon dedicate their new temple. They now have a membership of about 754, and are only two and one-half years old.

New Bedford, Mass., Lodge, 73, elected the following officers March 29: Exalted Ruler, Walter S. McPhail (MIRROR correspondent); Esteemed Leading Knight, P. J. Barrett; Esteemed Loyal Knight, B. B. Hambly; Esteemed Lecturing Knight, T. A. Whitney; Treasurer, E. E. Chadwick; Secretary, R. E. Wright; Trustee, John O'Neil; Tiler, S. E. Gabriel; Representative to Grand Lodge, J. T. Kenney; Alternate Representative, F. M. Kennedy.

Saratoga, N. Y., Lodge, 161, B. P. O. E., have elected W. J. Delaney, Exalted Ruler; F. M. Waterbury, Esteemed Leading Knight; Hyman Frank, Esteemed Loyal Knight; T. R. Knell, Esteemed Lecturing Knight; W. H. Lane, Secretary; W. L. Rich, Treasurer; J. A. Scogns, Tiler; E. T. Brackett, Trustee; D. C. Moriarta, Representative to Grand Lodge; C. H. Lewis, Alternate. The members were assured by the committee that the purchase of an Elks' Home would soon be effected, and renewed efforts will be made for the session of the Grand Lodge to meet here next year.

Married.

FLAGG—HYLE.—William O. Flagg and Helene Hyle, at Binghamton, N. Y., on March 12.

PARSHLEY—SCOTT.—Lewis F. Parshley and Sara V. Scott by Mayor John Weaver, of Philadelphia, Pa., March 30, 1904.

SIGMUND—STROMBERG.—Charles A. Sigmund and Netta Stromberg, at Freeport, L. I., on April 3, by Rev. Father Charles A. Logue.

WISSNER—LAWRENCE.—K. C. Wissner and Gertrude Lawrence, in Philadelphia, by Rev. Joseph Curtis, March 27, 1904.

Died.

BEARD.—Clarence H. Beard, at Wilmington, N. C., on March 26; aged 28 years.

BUTLER.—Arthur Butler, in Philadelphia, on March 30.

ESTELLE.—Kate Estelle, in Brooklyn, N. Y., on April 1.

GILLETTE.—Ada Watson-Gillette, at London, England.

HARRISON.—Burton N. Harrison, in Washington, D. C., on March 29; aged 65 years.

HUBER.—Fred J. Huber, in New York city, on April 3, of pneumonia; aged 50 years.

HYMAN.—Sydney Hyman, at London, England.

JARVIS.—Thomas M. Jarvis, in New York city, on March 27, of pneumonia.

KARP.—Mrs. Sophie Karp, in New York city, on March 31, of pleurisy and pneumonia.

KINSLEY.—Samuel G. Kinsley, in Washington, D. C., on April 2, of heart disease; aged 63 years.

MORLAN.—Mrs. Chauncey Morlan, in New York city, on March 30; aged 31 years.

MORRISON.—Bergh Morrison, on March 31, of heart failure; aged 29 years.

O'SULLIVAN.—William F. O'Sullivan, at Rensselaer, N. Y., on March 30, of dropsy.

SCHILINSKI.—Bruno Schilinski, at Ogdensburg, N. Y., on April 3.

WAITE.—Mrs. Amanda F. Waite, at Poughkeepsie, N. Y., on March 30.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Thomas J. Ryan and Mary Richfield present for the first time here Will M. Cressy's sketch, Mike Haggerty's Daughter. Lewis McCord and company appear in Her Last Rehearsal. Others are Mr. and Mrs. Perkins Fisher, Edwin Latell, Sallie Stembler, John Donahue and Mattie Nichols, Wallno and Marinetti, Valveno Brothers, Rio Brothers, Ross and Bernard, Besnah and Miller, Davis and Walker, Silvano, Emil Subers, and the biograph.

Tony Pastor's.

Harding and Ah Sid head a bill embracing Greene and Werner, Swan and Bambard, Rice and Elmer, Louie Dacre, Nelson and Milledge, Daniel J. Harrington, Weston Sisters, Crouch and Richards, Smith and White, the Hollands, Harry B. Lester, Signorita El Salto, and the vitagraph. The Amenis-Tito Quartette are an added attraction.

Proctor's Fifth Avenue.

Audrey is presented for the first time by a stock company, with all the favorites in the cast. Jessie Izette has been especially engaged for the title-role. The ollolsts are Mlle. Rialta, Dorothy Neville, Browning Sisters, George C. Austin, Chalk Saunders, Newton Brothers, Nick Conway, and the kalatechnoscope.

Proctor's Twenty-third Street.

Fanny Rice is the star. Others are Johnstone Bennett and company, Four Nightons, Julian Rose, Quaker City Quartette, Aurie Dagweil, Joe Belmont, Charles Carlos' dogs, Sam Drane, Dooley and Fowley, Delberg Sisters, Green and Wiggins, Lyster and Cook, and the kalatechnoscope.

Proctor's 125th Street.

The first New York production of Paul Revere, a patriotic drama by Dodson Mitchell, is given this week by the stock company. The ollo embraces Shorty and Lillian De Witt, Prencelli and Lewis, Carmen Sisters, Barto and Lafferty, and the kalatechnoscope.

Circle.

The entertainers are the Original Four Madcaps, Francesca Redding and company, Harry Gilfoil, the Hoosier Zouaves, Cliff Gordon, Rousby's In Paris (second week), John Ford, Mr. and Mrs. Stuart Darrow, La Belle Blanche, and the vitagraph.

Hammerstein's Victoria.

Billy B. Van and Rose Beaumont make their local debut as a team. Others are Falke and Seamon, Trovolo, Harrigan, Rappo Sisters, Keough and Ballard, Wilton Brothers, Hoey and Lee, Rostow, and Annie Abbott, the "Georgia Magnet."

Hurtig and Seamon's.

The bill includes Valerie Bergere and company, Elinore Sisters, Eleanor Falk, Raymond and Caverly, Gardner and Vincent, Three Zolers, John F. Leonard, Valesca, and the vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Pauline Hall sang several songs and showed her fine figure to advantage in tights. Will M. Cressy and Blanche Dayne were entirely successful in Mr. Cressy's sketch, The Key of C. James J. Morton was excruciatingly funny in his monologue. Sager Midgley and Gertie Carlisle were most amusing in Taking a Tonic. Tim McMahon and Edyth Chappelle scored heavily with their songs, dances and chat. Raymond and Caverly's jokes hit the mark. Wartenburg Brothers juggled expertly with their feet. Hastus and Banks made a big hit with their songs, dances and witticisms. Others who contributed clever turns were Rosaire, Clark and Florette, Martin Brothers, Reed and Shaw, Emerson and Omega, and Lavine and Leonard. The biograph offered some excellent new views.

TONY PASTOR'S.—Klein, Ott Brothers and Nickerson headed the bill, and their fine musical act was thoroughly appreciated. Joe, Myra and Buster Keaton were a specially added attraction and scored the hit they always make here, Buster's comicalities being especially enjoyed. Johnson, Davenport and Lorella were extremely amusing in their acrobatic grotesqueries. Estelle Wordette and company in When the Cat's Away furnished much amusement. Good acts were also presented by Leo and Chapman, Martini and Maximillian, Sabel Johnson, Garrity Sisters, Juggling Barretts, Hymer and Kent, Hallen and Hughes, and the Malcolms. The vitagraph showed new views.

PROCTOR'S FIFTH AVENUE.—The Wedding March, adapted by W. S. Gilbert from the French, which had not been done in this city in a number of years, was revived last week by the stock company. It is a silly, old-fashioned farce, but was made fairly interesting by the efforts of Malcolm Williams, Gerald Griffin, George Friend, George Bryant, Lotta Linthicum, Loretta Healy and other members of the company. The ollo included "Senator" Frank Bell, Anna Caldwell with some new offerings, Dooley and Fowley, smart comedians; Ray Cox, who has studied James J. Morton; Zara and Stetson, Lyster and Cook, Messenger Boys' Trio, O. M. Mitchell, and the kalatechnoscope.

PROCTOR'S TWENTY-THIRD STREET.—John T. Sullivan made his reappearance in vaudeville, assisted by Margaret Atherton, presenting Captain Huntington, in which he was seen here before. The Four Nelson Comiques were quite amusing. Monroe, Mack and Lawrence scored a big laughing hit in How to Get Rid of Your Mother-in-law. Dorothy Neville was successful with her monologue. Willie Hale and Frances rolled hoops exceedingly well. Frank Buoman's quick quips won many laughs. More or less interesting acts were given by Kenyon and De Garmo, Barto and Lafferty, Stewart and Raymond, Hodges and Launchmere, Lone Star Harry, and Le Roy and Walby. The kalatechnoscope had new pictures.

PROCTOR'S 125TH STREET.—Captain Swift proved a good vehicle for showing the versatility and cleverness of the stock company last week. The new scenery used caused much favorable comment. Paul McAllister, Sol Aiken, H. D. Hawley, William Cullington, Florence Reed, Rose Stuart, Jessie Bonstelle, and Julia Alken distinguished themselves in congenial roles. J. Royer West and Ida Van Siclen made a big hit in their new act, The Gymnasium. Others who pleased were Alf Holt, Louise Henry, and James R. Adams in his original and diverting stilt specialty. The kalatechnoscope had new pictures.

HURTIG AND SEAMON'S.—An excellent programme drew splendid houses last week. One of the big hits of the bill was made by Lillian Shaw, who is a very clever comedienne. She is one of the few young women who can properly portray the eccentricities of the Yiddish woman of the Ghetto without exaggeration and with a fidelity to nature that is worthy of great praise. Will Tomkins also scored with his monologue, which he has improved considerably. The Five Nosses were liberally applauded, and Avery and Hart, Parros Brothers (remarkable head-balancers), Holloway Trio, Russell and Locke, and Edward Keough and Dorothy Ballard in their very entertaining act, A Vaudeville Surprise, were all quite successful. Washington Irving Edison with his "Magic Kettle" appeared at the Monday matinee, but owing to an accident to his apparatus was forced to remain out of the bill for the rest of the week. The kinetoscopic views were interesting.

CIRCLE.—Rousby's In Paris headed the bill and proved pleasing. May Edouin and Fred Edwards made their usual hit in A Bachelor's Dream. Stuart Barnes, who has been away for many months, returned with a monologue that is almost entirely new. He was given a cordial welcome and his work was highly appreciated. Norah Bayes simply carried the house by storm. The Four Nightons did some splendid acrobatic work. Al. Shean and Charles Warren were most amusing, and the minstrel sketch of Mitchell and Marron made a fine impression. Webb's seals and sea lions, Foster and his dog, and the vitagraph also scored.

HAMMERSTEIN'S VICTORIA.—Marshall P. Wilder headed the bill and told his jokes as successfully as usual. Paul Spadoni remained for a second week and continued to create a sensation. Genaro and Bailey, clever sketchists; Smith and Fuller, in their musical act; Holcombe, Curtis and company, in their singing sketch; Fields and Ward, Rice and Prevost, Bertie Fowler, Belliclaire Brothers, physical culturists, and the vitagraph made up an excellent bill.

The Burlesque Houses.

DEWEY.—The Brigadiers, under the management of Harry Martell, enjoyed a week of good business. The two burlesques, At Newport and Seeing New York, gave abundant opportunity to the various members of the company. This week, Manchester's Cracker Jacks.

GOTHAM.—The Kentucky Belles, with a lively entertainment of songs, dances and burlesque, entertained a series of excellent houses last week. The company contains a number of clever people. This week, Cherry Blossom Burlesquers.

MINER'S BOWERY.—The World Beaters, with J. J. Jeffereys as a special attraction, drew well last week. This week Sam Devere's company.

MINER'S EIGHTH AVENUE.—The Cherry Blossoms bloomed here last week and were well liked. This week Parisian Widows.

LONDON.—The Moonlight Maids, including Frederick Brothers and Burns, Toma Hanlon, and Carrie Nation, scored heavily. This week Jolly Grass Widows.

OLYMPIC.—The Oriental Burlesquers were the attraction last week and are followed this week by the Hot Air Burlesquers.

NOTES FROM THE CONTINENT.

Frederic Melville, writing from Hamburg, Germany, sends THE MIRROR the following bits of news: "Among the acts at the Hansa Theatre, Hamburg, are the Manhattan Comedy Four, who are very successful. They sing in English, but their act goes well with the Germans, as their harmony is good and their comedy business very amusing. Johnson and Dean, another American act, are also 'making good.' Their 'living biograph' finish has been copied by a team called Querida and Little Tich, the latter being a copy of the famous Little Tich, of London. The original Little Tich tried to stop an imitator who called himself Little Pich. The case was tried in Paris and Tich lost. The imitator is working on the Continent. The Hansa is one of the best equipped theatres in the way of exits we have played in so far. Every extra exit is used after each performance. They are very careful over here about fire precautions. While we were at the Wintergarden, Berlin, a fountain was used in a ballet. The fire department would not allow it to be used until the inspector had tested the artificial vines around it by applying lighted matches to the leaves. I was afraid they would use the same tests on Motogirl, but they did not. At Circus Henry is Ancilloti, formerly of the Ancilloti Troupe. He is doing the loop-the-loop act with the gap in it. Here he is billed as 'Das Todesfahrt,' which means 'Death ride.' Ancilloti claims to have been the first to accomplish the feat. He has been engaged for two years in America with Barnum and Bailey's Circus. The copyists I have referred to sometimes meet with setbacks that teach them lessons. I remember the case of a man named Roland, who gave a trial performance one day at Tichy's Theatre, Prague. He tried to duplicate the act of Horace Golden, but made such a poor showing that he was ridiculed. He had gone to great expense, and his time and money were wasted, as the managers would have none of him."

DEBUT OF GERMAN MARINE BAND.

The Royal Marine Band of Germany, which is one of the pet musical organizations of the Kaiser, made its first appearance in this country last week at the Orpheum in Brooklyn. The musicians had arrived only a day or two before, but Manager Percy Williams does not believe in letting the grass grow under his feet, and he made such a strong bid for their services that they were immediately booked by their American manager, G. A. Wegefarth. The band is made up of forty fine looking men, who are dressed in sailor uniforms. They made a good appearance and the audience was favorably impressed from the start. The concert lasted about forty minutes, and during that time they played operatic and popular selections, all of which were warmly applauded. As a finale "The Star Spangled Banner" was given, and the entire audience rose and cheered. The leader, Louis Kindermann, who is a veritable giant in stature, was presented with a large bouquet, and was forced to bow his thanks before the curtain several times. If the band is as successful in other cities as it was in Brooklyn, the members will return to Germany at the close of their tour with nothing but pleasant recollections of America.

VAUDEVILLE IN LONDON.

(Special Correspondence of The Mirror.)

TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,

March 26, 1904.

The Theatrical Association is on the warpath again, and this time looking for big game. Their latest accusation is against the Empire's newest ballet, High Jinks, which is threatened with prosecution because they claim it to be a "play." George Edwardes, who is one of the directors of the Empire, is at the same time a prominent member of the Theatrical Managers' Association, and the same situation applies to Alfred Moule, of the Alhambra, with reference to the Carmen ballet. It will be interesting to watch the outcome.

With several dummies representing characters in a Continental health resort, Segommer gives a ventriloqual entertainment at the Hippodrome that is novel and interesting. His versatility stands out, and he has a pleasing personality. Added to a strong bill at the same house, the Americans Morton and Elliott are diverting in their paper manipulating act, besides being good vocalists and harmonica players. They were heartily applauded. Strong men, during the present wrestling epidemic, seem to be in accordance on a variety bill. In the Three Romas the Hippodrome has a strong turn. Their gladiatorial feats are above the average, and they make their act artistic by appearing in white against a black back cloth. To be droll, with no surroundings except the ring of an arena, and no properties beyond a smashed silk hat and a jumping board, is to be clever. I found myself much amused with Marceline. He tumbles well, and as his engagement has been extended over four years at that house, the management have evidntly "tumbled" to his value.

Houdini proves a useful medium for individuals seeking notoriety. Hardly a performance passes by without some person issuing a challenge of some sort against him, and the latest effort was perpetrated by a North Country postman, who evidently thinks himself letter-perfect in opening locks. He, besides one other, proposes to release himself from any of the handcuffs that Houdini handles in his entertainment. Arnesen still balances himself well on the tight rope and in the audience's favor. Under Fred. Trussell's acting management in the front of the house and Frank Parker's equestrain and stage direction visitors to the Hippodrome can always be sure of being most agreeably entertained. It seems extraordinary how well the Moss' Empires Limited, whose principal house is this elegant theatre, have prospered, and their capital of £1,400,000 should lead them to greater prosperity.

The Alhambra still competes well with the principal London theatres for good patronage by always securing an interesting programme. Judging by the audiences and the large business done, the management should feel the competition slightly. Among the newcomers are two Continental turns, Mlle. Debério, who is an exceedingly versatile and original Parisian singer, and Mlle. Adele Moraw, described as a Viennese soubrette. Both work with vim and the characteristic charms of their respective countries. Another foreign invasion are Les Alex Carangeot, eccentric dancers of each sex, who, different from the average, do not carry with them the atmosphere of the Café Chantant. They dance well, and would go well in the States. Ahmed Madrali, the "Terrible Turk," has returned from convalescence to star at the Alhambra with a troupe of international wrestlers from all parts of the world. There is a strong rumor afloat that the Terrible Turk and the "Russian Lion," Hackenschmidt, are again to engage, which reminds me that Tom Jenkins has already arrived in London, and will shortly be scouting for championship honors. His manager, G. O. Weeden, has great faith in Jenkins' abilities. Carlton is peculiarly funny at the Alhambra in his comedy card manipulating act. Having already stated that London theatres excel in their ballet productions, I must add that one would also have to travel far before one could meet their equal in orchestras. George Byng should feel highly pleased with the excellent band that he conducts so admirably, and their selections are well worth a visit to the Alhambra alone. While mentioning orchestras, I am given to understand the famous leader of the Empire band, also of great repute, Leopold Wenzel, is for some reason leaving his post. If true, this will be a big loss to the Empire management, who I feel sure are indebted to Mr. Wenzel for his gifted ballet music compositions and the *distingué* tone his presence always gives to the theatre. Mr. Wenzel has been connected with the Empire since 1889. The Empire will find it difficult to replace so able a leader if he does leave.

The Tivoli has developed into a very prominent hall under Philip Yorke, and I hear that his latest enterprise is in engaging the famous "Kilties" Band of Canada. W. W. Power, the business-manager of the band, arrived here two weeks ago, and has closed a contract with Mr. Yorke to open in London on Sept. 3. Mr. Yorke, who will be remembered as having managed Sousa's Band on this side, should prove an important acquisition to insuring success for this band. Mr. Power, during his short stay in England, has met many old acquaintances among the members of the late Dan Godfrey's Band, which toured the States and Canada about three years ago. He sails next Wednesday on the *Ivernia* for Boston, catching the boat at Queenstown after a few days' vacation in Ireland.

The Drury Lane pantomime, Humpty Dumpty, finished last week, and the halls will soon have their celebrities back again. I met Louise Willis, who played the principal boy (Humpty Dumpty) so cleverly. She has gained great popularity, and undoubtedly will become a prime London favorite in time. She has some flattering offers to appear in vaudeville here and on the Continent.

Leon Morris has had a tempting offer from the Hippodrome, and, although working on his new act, has arranged to open there Monday for an indefinite period with his famous ponies. The Chamberlins also will appear on the same bill with their lassoing act.

Genaro and Theol sailed last Wednesday for the States on the *Oceanic*.

Mrs. A. W. Hilly, from Philadelphia, arrived last week on a visit to her sister, Mrs. Leon Morris, and intends remaining over here for the Summer.

Ada Watson, the wife of Gillette, of Kelly and Gillette, who was appearing at the Alhambra last week, was taken suddenly ill, and, I regret to say, died from abscess on the brain a few days after.

I also have to record the regrettable death of Walter Hyman, brother of Sydney Hyman, the agent who is well known to American performers, from suffocation by coal gas in his bedroom, which by the evidence shown was purely accidental.

REVONOC.

HARRY SANDERSON'S BENEFIT.

The annual testimonial benefit tendered to Harry Sanderson, manager of Tony Pastor's, occurred on Easter Sunday evening, and, as usual, was an immense success from every point of view. Those who appeared were Callahan and Mack, Reidy and Currier, Mattie Keene and company, May Edouin and Fred Edwards, Edward B. Adams, assisted by Virginia Lee, Myrtle Foster, May Bossen, Lyle Sisters and Mable Green; Adamini and Taylor, J. C. Nugent and company, Andrew McLeod, Estelle Wordette and company, Cliff Farrell, Larvette, Georgia O'Ramey, Allen J. Shaw, and Major Burk.

MRS. STROMBERG MARRIED.

Netta Stromberg, widow of John Stromberg, who was composer and musical director at Weber and Fields' for several seasons, was married on Easter Sunday to Charles A. Sigmund, a real estate broker of Freeport, L. I. The ceremony was performed by Rev. Father Charles A. Logue. A wedding breakfast and reception, largely attended by friends of both parties, occurred at Stromberg Villa, near Freeport. Mrs. Stromberg's acquaintance with her husband began when she commissioned him to lay out a tract of land owned by her into building lots, and the marriage was the happy result.

LA MOTOGIRL.

Photo by Willy Wicker, Hamburg.

LA MOTOGIRL AND FREDERIC MELVILLE.

The above picture shows Frederic Melville as he appeared at the Olympia, Paris, with La Motogirl tucked under his arm. When she is completely made up, La Motogirl weighs 150 pounds, but she is handled by her exhibitor as easily as though she weighed only fifty. He takes her into the audience and people try to lift her, but find that it is no easy task. In Europe some of the people in the audience go so far as to pinch her cheeks, but she does not betray herself by so much as the quiver of an eyelash. Mr. Melville, after passing the close inspection of the audience, throws La Motogirl carelessly upon his shoulder and runs quickly to the stage, where, after going through a series of amusing tricks, the supposed mechanical figure suddenly relaxes and becomes her real self, a most charming young woman. It will be recalled that this act was the vaudeville sensation of America in 1902. It was put on at the Brooklyn Orpheum as a trial turn and created such a furore that the very next day Mr. Melville was offered forty weeks' time. He accepted only the Keith circuit and played prolonged engagements at every house on the circuit, being retained in Boston for a four weeks' run. The demand for the act from Europe was so insistent that Mr. Melville sailed as soon as the Keith contracts had expired and opened at the Palace for a two weeks' stay, which was extended to three months. This run was followed by an extraordinary hit at the Olympia, Paris, where La Motogirl drew packed houses for three months. Songs were composed about her, one of which was sung at the Folies Bergere by Yvette Guilbert. No less than six travesties were put on in as many theatres, in which imitation motogirls were the feature, and an enterprising toymaker got out a toy motogirl, called "L'Americaine Poupee," that was sold on the streets of Paris by the thousands. La Motogirl is now engaged as a special feature of a big operatic and dramatic company that is touring the principal cities of Spain, after which she will return to the Wintergarden, Berlin, where she created a sensation in August last. Mr. Melville has received a great many flattering offers to return to America, but it is hardly likely that La Motogirl will be seen on this side again for at least three years, owing to her great success in Europe. Many innovations and improvements have been made in the act since it was seen in New York, and Mr. Melville challenges the world to produce its equal.

HOUDINI IN LONDON.

LONDON, March 5.

Old Father Time has allowed more than four years to roll on since I have played here in London. On Monday, Feb. 29, we opened at the London Hippodrome for an indefinite run. On the same bill are quite a lot of novelties, and, as your London representative has no doubt reported all of them, I will be brief. On the bill is Segommer, one of the greatest artists that ever trod the stage as a ventriloquist, and who is given the credit of being the originator of the walking figures. He was in America about fifteen years ago, and we were on the same programme in Berlin Wintergarten in September, 1900. Fate has certainly played a cruel prank with Segommer, and, although he is very rich, he is a broken-hearted man, and only works to keep his mind occupied. He was married to one of the famous Schaffer family, and was the father of two fine children. After making a fortune he wanted to retire, and willed all his fortune to the two mites that both his wife and himself worshipped. The day the papers were completed death took both his children away from him. The couple did nothing but mourn for their children. Having no one to work for now, and having enough of the world's goods to keep himself and his wife all the rest of their days in comfort, Segommer retired and bought a very fine piece of property near Aachen, Germany. Here he lived happily with his wife, but the relentless Reaper once again came along, after a few years, and took away from him his faithful helpmate. The blow almost killed him, and he was in great danger of losing his mind. He was compelled to go back to work, and his first appearance was in Cologne, after which he came to the Hippodrome, opening the same day that I did. No sooner had the band played his opening waltz when the poor fellow burst into tears, and his sister-in-law, Susana Schaffer, had to go and stop the orchestra. He did not want to open at all, but eventually was prevailed upon to go through his performance. His wife had always assisted him in all his work and now that he was once again working he missed her sadly. This man is a wonderful artist, a great mimic, a second-to-none change artist, a marvelous clay-modeler, painter, etc., and here he is daily wishing his days to end, and caring nothing for the fortune which he has amassed. Truly his is a story that is heartrending, and, as I knew the man and his whole family, he certainly has my heartfelt sympathy.

Around the Hotel Provence, Leicester Square, I note that there are several "shipwrecked" Americans. Pat Shea, of Chicago, has become paralyzed and is living on the bounty of his brother professionals, and Larry Le Roy seems to have struck a streak of hard luck and cannot get an opening, although he has tried by all kinds of ways and means to get there, but his long lane seems to have no turning.

Old "Spec" Melton, captain of the good ship Collingwood House, 10 Kepple street, has steered his bark on some sharp rocks, and the "American Home" is in danger of becoming a thing of the past. A great deal of the blame rests on American performers who have lived in his home and then either forgot to pay their just dues or had not wherewith to do so. It is wrong to advertise that you are making 999 pounds weekly, more or less, and then go about borrowing money and never paying your bills. I believe in Americans advertising their successes, but it is an in-

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justice to other performers to boast without cause of great big successes, for when you sift some of these successes it is a case of "smoke." I will not mention the acts that are in and about London wrecked, or just barely getting along, but it will pay to investigate things before believing all reports of hits on this side. A great many acts from America are positive hits and big successes. But a few, alas! have not found the favor that they made this long journey to obtain.

Madeline Barber has purchased the sea-lion act from Father Woodward for a very large sum, and soon will shine as a "traineress" of sea-lions. (Pardon the coined word, but as there are no laws against amateur lexicographers I have committed no crime.) She will work one week in England, and then hie away to the Continent.

Walter Elliott, of Morton and Elliott, is ill in bed here in London, but promises to start in to work in two weeks' time. In the meantime Morton stalks about London, and you would think that he has come to buy either the Hippodrome or some other theatre, as he is busy informing the folks how it all happened. He carries contracts for the next two years, so has nothing to worry him.

Charlie King has left to open on the Robinson circuit, and his new act is reported to be quite a success.

At the German Artisten Lodge meeting, which is held here in London, the topic at present is the attempt of Herr Claude Bartram (of Albertus and Bartram) to have at all meetings held here nothing but English spoken. This has caused a small sized revolution, and those Germans that can speak English are wondering how far he will carry his point. His motion was carried by a good majority, and it will now go to Berlin, where it will be voted "for" or "against" for a final decision.

The Circus Bavaria in München will be torn down, as it has been declared a fire-trap. No doubt the Chicago fire has awakened the police to the fact that "cure" is far behind "prevention."

At the Eden Theatre, in Nimes, recently, while giving a trial performance, a "Cannon Ball King" met with an accident. He is a young Frenchman, and has a cannon shot off, which he has fastened to his ankles. He loaded the cannon with a powerful charge of powder and bade one of the stage hands to fire the fuse. The charge was so strong that the cannon shot a flame up to the ceiling and "kicked" so hard that it smashed the legs of the aspiring strong man. It was found necessary to amputate one of them in order to save his life.

While Looping the Loop through space on a motor car Fred Rossilli failed to land on the opposite side, and landed "kerplunk" on the hard stage floor. He was picked up, and it is doubtful if he will recover. This will stop all others from doing the feat in Germany, as this is the second failure that has occured in Magdeburg.

Stolerman, the juggler, was choked to death and robbed in Hungary last week and his body thrown into a creek. Two men have been arrested while trying to sell a gold watch which Stolerman had received at a benefit. They will find out that it is dangerous to juggle with a juggler, especially in Hungary, where quick death awaits them if they are proven guilty. Even if not proven guilty of murder, they may get life sentences for having in their possession jewelry belonging to a murdered man. Over there it is a case of "you lose."

Once again the Dusseldorf *Artist Zeitung* is going to change its editor. Herr Richards Simmer will retire March 14, and Emil Perlemann will step in. Perlemann has been editor of the Berlin *Artisten Zeitung*.

The programme of the Wintergarten, Berlin, contains the following acts: Yvette Guilbert, Paulton and Dooley, comedy cyclists; Ghosts of the Carnivals, dancing show; Imro Fox, magician; Leo Billward, act a la Baggessen; Madelin Noeé, soubrette; Prosper Troupe, acrobats; Bernardi, change act a la Fregoli (Fregoli, by the way, is in Paris, but is not drawing anywhere near his record, which he made during the Paris exhibition); the Seldoms, posing act, and Loneys, contortion act.

At the Apollo Theatre are Tom Hearn, the lazy juggler; Mab Dersey, dancer; Les Brunins, billiard ball jugglers; Henrich Blank, ventriloquist; Marno Troupe, acrobats; Robert Steidle, humorist, and the ballet, *Frulingsluft*.

At the Hansa Theatre The Moto-Girl is being heavily featured, and bids fair to rival her success in Prag and Paris. Tortajada, the Spanish dancer, is also on the bill as second feature. At Circus Busch, in Berlin, Richard Sawade had a monster benefit, and outside of the various tokens which were handed to him in the ring Herr Dir. Busch presented him with a heavy gold medal for having drawn sold-out houses during the three months of his engagement in Berlin. Polk and Kollins are at Hattenburg, Leipsig. The Manhattans are in Vienna.

On the quay at London the boat that arrives from Sweden recently discharged a gentleman with a very large slouch hat and a nervous look, with a cigar box in one hand and a steamship ticket in the other. He passed through London to fill contracts in France. This mysterious gentleman was discovered to be O. K. Sato, from Irvington, New Jersey. He has booked return dates in Germany and Austria, and it will be some time ere he will again demolish cigar boxes in the land of the dollars.

During my stay in Europe I have never seen such a scarcity of American names on Continental programmes as at present. I think that three-fourths of the performers are now in England.

Kindest regards. HARRY HOUDINI.

CIRCUS CONTINUES POPULAR.

Never before in the history of Barnum and Bailey's Circus have such immense crowds attended this popular entertainment as during the present engagement at Madison Square Garden. The management has been obliged on several occasions to advertise in the daily papers that seats for certain performances had all been sold, thus warning possible patrons against the disappointment of coming to the Garden and being turned away. This is an unheard of thing in the circus business, as nothing delights the average circus manager more than seeing people turned away from the gate when the auditorium is packed to suffocation. It is only another indication of the splendid business judgment of Mr. Bailey, and his courtesy is deeply appreciated by the New York public. The bill last week continued to amaze, thrill and amuse the thousands who attended, the acts of Ancilloti, who loops the gap, and Volo, the space-leaper, being received with thunders of applause at every performance. Several small accidents and interesting incidents occurred last week. Paul Horvath, the tiniest of the four midgets in the curio hall, fell from his platform, and might have been killed had he not caught the rungs of a convenient ladder, which saved his precious life. Elmer Brooks, one of the riders, also had a narrow escape. His horse stumbled, fell and rolled over him, causing the fracture of several ribs and some internal injuries. A baby dromedary made its appearance last week, but lived only an hour. The Russia-Japan war has had its effect upon the circus, by depriving it of the services of Nana Kura, one of the best of the Japanese equilibrists. He is a lieutenant in the Reserves of the Japanese army, and has been ordered to report for duty. The organization is so big, however, that it would take more than a war to cause it any serious inconvenience.

ASSOCIATION MANAGERS MEET.

The Association of Vaudeville Managers of the United States held its annual meeting at the offices in the St. James Building, in this city, on Thursday last. The meeting was harmonious, and the following officers were elected: P. B. Chase, president; J. H. Moore, vice-president; D. F. Hennessy, general manager and treasurer, and E. F. Albee, H. W. Behman, J. K. Burke, P. F. Shea and M. Shea, board of managers.

EDNA WALLACE-HOPPER THE LATEST.

Edna Wallace-Hopper will make her vaudeville debut next Monday at Hyde and Behman's, Brooklyn, in The March of Time, a sketch by Cosmo Gordon Lennox. She will be assisted by H. Hassard Short, Lilla Vane and Kathleen Clifford. The piece will be staged by Louis Hooper. Mrs. Hopper's tour is being arranged by Robert Gran, who says that her salary is one of the largest ever paid in vaudeville.

BROOKLYN VAUDEVILLE.

The American debut of the Royal Marine Band of Germany is noted in another column. The rest of the bill was excellent. The original Four Madcaps danced and laughed and cut up to the entire satisfaction of the spectators. Francesca Redding and company made a hit in The Cattle Queen. Jack Norworth had some good new verses for his "Owl" song. Trelour, the strong man, lifted an auto containing seven people on his back without straining a muscle, and was roundly applauded. Melville and Stetson won laughs as usual. Louise Dresser had some songs that proved popular, and Mr. and Mrs. Stuart Barrow and the vitagraph rounded out the bill. This week Henry Lee leads, followed by Eva Williams and Jac Tucker in a new sketch called In Manchuria; Elfie Fay, Charles R. Sweet, Sherman and De Forrest, Ford and Wilson, the Vedmars and others.

At Hyde and Behman's last week Staley and Birbeck in their great transformation act brought down the house. It is a most familiar act, but of such genuine merit that the greatest applause is none too great. O'Brien and Havel proved the laughing hit of the bill. Their sketch, Ticks and Chicks, is now one of the neatest in vaudeville. Artie Hall has changed her costume and put on a little color; it improves her act and the audience was not slow to show their appreciation for her clever rendition of "Hannah" and "Eliza Jane." Hal Godfrey, very ably assisted by Will H. Stevens, presented A Very Bad Boy and scored heavily. The only fault to be found with Mr. Godfrey is that he cuts down his dancing. It is capital and a little more of it would be appreciated. Charles Ernest, with some very good material, made a happy impression. Marlo and Aldo had a difficult place on the bill, but made good, notwithstanding. The "Ballet Unique" was disappointing and did not meet with success. Wilson and Davis failed to rouse much enthusiasm, and Paul Stephens, although opening the bill, made a pronounced hit. This week Ags. Four Webbs, Carvey and Thompson, Callahan and Mack, Dolan and Lenharr, Bellman and Moore, Johnson, Davenport and Lorella, Misses Delmore and Irving Jones.

At Watson's Cosy Corner last week The Mormons was the burlesque and pleased. The olio proved pleasing and was headlined by Nevada Farrington and Mlle. Karina. This week the burlesque is Darling Daisy.

Mabel McKinley repeated her former successes in Brooklyn at the Fulton Street Theatre. She sang her latest song, "Karama" which took well with the audience. This dainty little Japanese maiden, Karama bids fair to be very popular. Harry Linton was delightful with piano, songs, dances, and the Lawrence Sisters, Harry Lester captured the audience with his clever monologue. The De Witts returned and convulsed the house with their bright dialogue and action. Cora Miskel sang Mr. Keeney's songs that have become popular with the patrons. Her Gold Dust Twins gave her excellent support. Smith and Gorman, Miles and Raymond, and the Flood Brothers filled out the excellent bill. This week Union Gatling Guards, Brooks Brothers, Cotton and his funny donkeys, Bailey and Fletcher, The Dumonds, Nevins and Arnold, the Mina Arneson Trio, the Keeneyscope, Edmund Hayes and company.

VAUDEVILLE JOTTINGS.

Highland Park, Reynoldsville, Pa., will open on May 30. Harris and Gilmore, the managers, write that work is being pushed rapidly, and that when it is completed the resort will compare favorably with any of its class in the country.

Frederic Melville was compelled by the authorities in Hamburg, Germany, to have the draperies of his Motogiri cabinets treated with a fire proofing solution, which took all the color out of them and made them useless. Mr. Melville was also forced to pay for having his curtains destroyed. He will be obliged to get a new set for his engagement in Madrid.

Ziska and King have just finished a successful season on the Orpheum Circuit, and will return shortly to New York to start building a large and novel illusion act, that they expect will create a sensation next season. Ziska will introduce some original tricks and illusions that will be out of the ordinary, while King will do his comedy between tricks. They will carry three extra people. Ziska has been before the American public as a magician for seventeen years.

Carver and Pollard, the sister team, who have been playing for the past thirty-seven weeks as a feature of the Irish Pawnbrokers, have returned to vaudeville and opened their season in the Kohl and Castle houses April 4.

Through an error last week the name of Fay Templeton appeared instead of that of Edna Wallace-Hooper as a coming vaudeville recruit, to be seen next week at the Orpheum, Brooklyn. Mrs. Hopper is said to have an unusually elaborate sketch in readiness for her vaudeville debut.

Matthews and Ashley have accepted flattering offers from a number of Western managers, and opened at the Chicago Opera House on April 4 in their latest act.

Josephine Sabel, judging from her newspaper notices, has made a most remarkable hit at the Tivoli, London. Her coon songs are especially praised by the critics.

Whistling Tom Browne was especially engaged for the big entertainment given by the Elks at Franklin Square Theatre, Worcester, Mass., on Sunday, April 3. Mr. Browne remains in Worcester this week as one of the star features of the Park Theatre programme. Next week he will start to fill a number of Western dates, and may go to Europe early in the Summer. He is quite a favorite on the other side of the ocean, as his specialty is one that can be thoroughly enjoyed by an audience in any part of the world.

Fred Humes and Eva Lewis are with The Midnight Flyer co. as a special feature, playing responsible parts and doing their acrobatic comedy specialty.

Trenton Bush, No. 4, Order of Raspberries, was instituted by Clyde Phillips, of the Bridgeport Bush. The new branch now numbers forty-two, and the following prominent vaudevillians are charter members: Russell Brothers, John Russell, Jr., Lee Hall, Charles A. Loder, Treloar, McNamee, Tom Brown, Frank Bush, Quay and Delmo, and Hal Stephens. The officers of the new Bush are: Gordon Wrighter, Big Raspberry; J. C. Drake, Little Raspberry; James Clancy, Raspberry Collector; Edward Benton, Raspberry Pen Pusher; R. Hankins, Raspberry Infector; Frank Madara, Raspberry Elector; James Johnson, Sky Pilot; Edward Prussian, Soloist; Bird Fletcher, Rattler, and W. A. Dawson, Raspberry Jam.

Mr. and Mrs. James P. Lee and Little Madeline have returned from their tour of the leading vaudeville houses West, and report that their new act, Thou Shalt Not Steal, has been a big success everywhere they have appeared. They are booked to open on the Orpheum Circuit in August. Little Madeline has refused a very tempting offer, made by a responsible manager, who wished to star her in a comedy drama next season. She and her parents will remain in vaudeville, as they feel sure that Thou Shalt Not Steal is good for at least three years yet.

The Elks of Worcester, Mass., gave a charity concert on Easter Sunday evening. The bill included Georgia Caine, James Richmond Glenroy, William H. Sloan and co., Falke and Semon, Elsie Bernard, Whistling Tom Browne, Quigley Brothers, Orpheus Comedy Four, W. H. Nichols, and the Shannon Children.

A small fire occurred on the stage of Hurtig and Seamon's Harlem Music Hall on the afternoon of March 28, during the act of a magician. It was quickly put out with a small extinguisher before the audience had time to realise what had happened.

Frank Anderson (Armstrong) has severed his connection with the Yankee Comedy Four, to accept the position of stage manager at Keeney's Fulton Street Theatre, Brooklyn.

"Jack" Mason, of Gus Hill's forces, is getting ready an act to be called Society Belles, in which five girls will appear. It is said to be a novelty.

A rumor comes from Chicago to the effect that P. F. Shea has leased the Iroquois Theatre and will conduct it as a vaudeville house after repairs have been made and the name has been changed.

A new vaudeville theatre, to seat 600, is being erected on Third Street, Milwaukee. It is being backed by Henry Stark, a cafe proprietor.

Charlie Wesson, the clever little son of Mr. and Mrs. Wesson, has been ill in San Francisco.

The Baltimore Eagles, 100 strong, will give a big minstrel performance in New York week of May 9. The object is to raise funds for the Eagles' convention, which will be held in Baltimore in September.

George B. Bryant has purchased a large hall in Cincinnati, which he will conduct as an amusement resort.

John W. World and Mindell Kingston were engaged on Monday afternoon, March 28, by S. Z. Poli, to fill out the week at his New Haven house, owing to a disappointment, and met with their usual success.

The new scenery for the Five Nosses, which was shipped from Chicago March 25, arrived in New York just in time to be caught in the American Express Co.'s fire on March 26. It was found with the wrappings entirely burned off, but the scenery was unharmed. Before accepting the work Ferd Noss had it inspected by the fire inspectors of Chicago, who pronounced it entirely fire proof, and as the fire was a severe test, Mr. Noss feels quite elated over the outcome.

The latest Weber and Fields' report is that the team will not separate, in spite of the innumerable reports to the contrary.

The benefit concerts given at Keith's on Sunday last for the Home of Refuge for Crippled Children were well attended. Among the volunteers were John Cantwell, Wilson and Davis, Halton and Thelma.

VAUDEVILLE. | VAUDEVILLE.

Big Hit—Poli's, Last Week.

John WORLD AND KINGSTON Mindill

Will be seen on Broadway, next season, in a big production.

JUST WHAT THE MANAGERS ARE LOOKING FOR.

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"ED. F. REYNARD has a very clever ventriloquial act. His dialogue is new and the figures in his act are mechanical marvels."—*St. Louis Star.*

THE ORIGINAL.

EMPIRE CITY QUARTETTE

(COOPER, TALLY, MAYO and COOPER).

Big hit at Hammerstein's, Victoria, last week. March 28, Poli's, New Haven; April 4, Poli's, Hartford; April 11, Avenue, Pittsburgh; April 18, Temple, Detroit. Address WM. MORRIS.

Laura UNASSISTED Comstock

COMEDIENNE. 12 Minutes in One.

MOSHER'S BULL-TERRIERS.

14 Minutes of Surprise and Laughter. N. H. MOSHER, Manager.

"THE MAN FROM IRELAND."

WM. CAHILL

Booked by Wm. Morris and Jo Paige Smith.

CHARLES KENNA

"MR. KENNA IS A REAL HIT—CIRCLE THEATRE, WEEK MARCH 14.—Charles Kenna as the fakir makes a distinctive hit. He is the genuine personification of the street man one sees in the small towns. His impressions, characterizations and general imitations are excellent, and, although he holds the stage for a long time, the novelty of his work interests his audience. He was not permitted to leave the stage at yesterday's afternoon performance until he had taken fully half a dozen bows."—*Robert Speare in N. Y. Telegraph, March 18.*

WILL H. MAGDALENE

ARMSTRONG AND HOLLY

In THE EXPRESSMAN.

"The Funny Fellow with the Trunk."

IN VAUDEVILLE AGAIN, THE

TROCADERO QUARTETTE

In either act, "THE TELEPHONE AGENT" or "FOR SALE."

Shea's Empire, Cleveland, March 14; Temple, Detroit, March 21; Cook Opera House, Rochester, March 28.

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VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Addison and Livingston—Grand, Reno, Nev., 4-9.
Adgie—Trent, Trenton, 4-9.
Aga—H. and B., Brooklyn, 4-9.
Aldrich, Chas. T.—Empire, Hoboken, 4-9.
Alfonso—Keith's, Providence, 4-9.
Ali, Hunter and Ali—Crystal, Milwaukee, 4-9.
Allen, Phyllis—Olympic, Chicago, 4-9.
Anderson, Madge—Arch St., Phila., 4-9.
Andrews and Brooks—Orph., Kansas City, 4-9.
Arlington and Helston—Springfield, Ill., 4-9.
Armstrong and Holly—Howard, Boston, 4-9, Pastor's, N. Y., 11-16.
Ashton, Margaret—Tivoli, London, April 9.
Austin, George—Proctor's 5th Ave., N. Y., 4-9.
Avon Comedy Four—Keith's, Phila., 4-9, Avenue Pittsburgh 11-16.
Bailey and Fletcher—Fulton St., Brooklyn, 4-9.
Bailey and Madison—Grand, Indianapolis, 11-16.
Baker and Lynn—Proctor's, Newark, 4-9.
Barnes, Paul—Shea's, Toronto, 4-9.
Barr and Benton—Arch St., Phila., 4-9.
Barr and Evans—Orph., Omaha, 3-9.
Barrett Sisters—Portland, Me., 4-9.
Barrington, Jos. D., and Co.—Empire, Manchester, Eng., 4-9.
Clark and Florette, Sager Midgley and Gertie Carlisle, Lavender Richardson and co., Bonnie Thornton, Tim McMahon and Edyth Chappelle, Sallie Stembler, Ed Latell, Salani Mandolin Club, Five Lane Boys, Duffy, Sawtelle and Duffy, Jennie Yeamans, Will M. Cressy and Blanche Dayne, John Lyons, James J. Morton, and Raymond and Caverly.
Barry and Johnson—Haymarket, Chicago, 4-9.
Barry, Lydia—Keith's, Boston, 4-9.
Barry, Mr. and Mrs. Jimmie—Haymarket, Chicago, 4-9.
Basque Quartette—Shea's, Toronto, 4-9.
Bayes, Nora—Howard, Boston, 4-9, Chase's, Washington, 11-16.
Bedini and Arthur—Trent, Trenton, 4-9.
Bell, Digby—Keith's, Boston, 4-9.
Belleclaire Brothers—Sheedy's, New Bedford, 4-9.
Bellman and Moore—H. and B., Brooklyn, 4-9, H. and S., N. Y., 11-16.
Belmont, Joe—Proctor's 23d St., N. Y., 4-9.
Bennett, Johnstone, and Co.—Proctor's 23d St., N. Y., 4-9.
Bergere, Valerie—H. and S., N. Y., 4-9.
Bernard, Elsie—Keith's, Boston, 4-9.
Bernards—Keith's, Phila., 4-9.
Bowman, Frank—Proctor's, Newark, 4-9.
Blair and McNulty—Haymarket, Chicago, 4-9.
Bloodgood, Katherine—Keith's, Phila., 4-9.
Bloom and Cooper—Temple, Detroit, 4-9.
Bradshaw, Charles—Keith's, Boston, 4-9.
Brandon and Wiley—Orph., Kansas City, 4-9.
Brehany, Louise—O. H., Chicago, 4-9.
Brittons, The—Avenue, Pittsburgh, 4-9.
Brooks Bros.—Fulton St., Brooklyn, 4-9.
Brooks, Herbert—Poli's, New Haven, 4-9.
Brothers Johnson—Olympic, Chicago, 4-9.
Brown, Harry—O. H., Chicago, 4-9.
BROWNE, WHISTLING TOM—Park, Worcester, 4-9.
Browning Sisters—Proctor's 5th Ave., N. Y., 4-9.
Buckner, Arthur—Keith's, Boston, 4-9, Keith's, Phila., 11-16.
Booman, Frank—Proctor's, Newark, 4-9.
Burke and McAvoy—Miner's Bowery, N. Y., 4-9.
Burns, Harry—Gem, Lynn, 4-9, Golden Gate, Virginia, 11-16.
Burton and Brooks—Poli's, New Haven, 4-9.
Bush, Frank—Keith's, Providence, 4-9.

Byron and Foster—Casto, Lowell, 4-9.
Callahan and Mack—H. and B., Brooklyn, 4-9.
Carlin and Otto—Orph., Denver, 4-9.
Carlos', Chas., Dogs—Proctor's 23d St., N. Y., 4-9.
Carmen, La Troupe—Shea's, Toronto, 4-9.
Carrie, Mlle.—Haymarket, Chicago, 4-9.
Carson and Willard—Mechanics', Salem, 4-9, Keith's, Providence, 11-16.
Carver and Pollard—Olympic, Chicago, 4-9.
Carvey and Thompson—H. and B., Brooklyn, 4-9.
Chamberlins—Hippodrome, London, 4-9.
Charles, Carl—Novelty, N. Yakima, 4-9.
Charmion—Park, Worcester, 11-16.
Christian and Turner—Keith's, Boston, 4-9.
Clarke and Temple—Keith's, Providence, 4-9, Portland, Me., 11-16.
Clarke, Wilfred, and Co.—Orph., Denver, 4-9.
Clark and Florette—Keith's, Phila., 4-9.
Clifford, Billy Single—Orph., Los Angeles, 4-16.
Colby Family—Orph., New Orleans, 11-16.
COLE AND JOHNSON—Proctor's, Newark, 4-9.
Coltons—Columbia, St. Louis, 4-10.
Columbian Trio—Palace, Birmingham, 4-9.
Conant, Sisters—Arch St. Museum, Phila., 4-9.
Conley and Klein—Olympic, Chicago, 4-9.
Conway and Leland—Palace, Hull, 4-9, Empire, Birmingham, 11-16.
Cooper and Robinson—Keith's, Phila., 4-9.
Corduna and Maud—O. H., Chicago, 4-9.
Cotton's Donkeys—Fulton St., Brooklyn, 4-9.
Crane, Mr. and Mrs. Gardner—Park, Worcester, 4-9, Empire, Cleveland, 11-16.
Crawford and Manning—Haymarket, Chicago, 4-9.
CRESSY, WILL, AND DAYNE, BLANCHE—Keith's, Phila., 4-16.
Creech and Richards—Pastor's, N. Y., 4-9.
Cullen, James H.—Orph., Frisco, March 27-9, Los Angeles, 11-16.
Curtis and Adams—Keith's, Boston, 4-9.
D'a and D'a—Empire, Tacoma, Wash., 4-9, Empire, Tacoma, 11-16.
Dagwell, Aurie—Proctor's 23d St., N. Y., 4-9, H. and B., N. Y., 11-16.
Dancing Violinist—Poli's, Hartford, 4-9.
DAY, GEORGE W.—Park, Youngstown, 4-9, Keith's, N. Y., 11-16.
Delmore and Lee—New Broadway, Brooklyn, 4-9.
Delmore, The Misses—H. and B., Brooklyn, 4-9, H. and B., N. Y., 11-16.
De Muths—Main St., Peoria, 4-9.
De Onzo Bros.—O. H., Chicago, 4-9.
De Vene and Shortz—Howard, Boston, 4-9.
Derenda and Green—Lyric, St. Joseph, 4-6, Trocadero, Chicago, 10-16.
Devere, Sam—Miner's Bowery, N. Y., 4-9.
Dickson, Charles, and Co.—O. H., Chicago, 4-9.
Dixey, Henry E.—Temple, Detroit, 4-9.
DOHERTY SISTERS—Empire, Manchester, 4-9, Shepherd's Bush, Eng., 11-16.
Dolan and Lenharr—H. and B., Brooklyn, 4-9.
Donahue and Nichols—Keith's, N. Y., 4-9.
Dooley and Fowley—Proctor's 23d St., N. Y., 4-9.
Downey and Willard—Unique, Cheyenne, 4-9, Crystal, Denver, 11-16.
Doyle, Edward—Fall River, 4-9, Sheedy's, New Bedford, 11-16.
Drane, Sam—Proctor's 23d St., N. Y., 4-9, Shea's, Buffalo, 11-16.
Drawer—Circo Parish, Madrid, Spain, 2-May 2.
Drew, Mr. and Mrs. Sidney—Avenue, Detroit, 4-9.
Duffy, Sawtelle, and Duffy—Chase's, Washington, 4-9.
Dumonds, Three—Fulton St., Brooklyn, 4-9.
Duncan, A. O.—Temple, Detroit, 4-9, Shea's, Buffalo, 11-16.
Dupont, Mary, and Co.—Keith's, Phila., 4-9.
Dyllin, S. B.—Orph., N. O., 4-9.
Eckert and Berg—Grand, Memphis, 11-16.
Edouin and Edwards—Sheedy's, New Bedford, 4-9, Poli's, Waterbury, 11-16.
Eldridge, Press—Olympic, Chicago, 4-9, O. H., Chicago, 11-16.
Elinore Sisters—H. and B., N. Y., 4-9.
El Salto, Signorita—Pastor's, N. Y., 4-9.
Emmet, Gracie, and Co.—Poli's, New Haven, 4-9.
Empire City Quartette—Empire, Indianapolis, 4-9, Standard, St. Louis, 10-16.
Empire Comedy Four—Westminster, Providence, 4-16, Lyceum, Boston, 11-17.
Eretto Family—O. H., Chicago, 4-9.
Esmeraldo—O. H., Chicago, 4-9.
Falke and Semon—Victoria, N. Y., 4-9, Webster, Mass., 11-16.
Falk, Eleanor—H. and B., N. Y., 4-9.
Fantas, Two—Crystal, Cheyenne, 4-9, Unique, Salt Lake City, 11-16.
Fay, Effie—Orph., Brooklyn, 4-9.
Felix, George—Keith's, Boston, 4-9.
Ferguson and Mack—Orph., Denver, 11-16.
FIELDS, W. C.—Hippodrome, London—Indefinite.
Fields and Ward—Keith's, Boston, 4-9, Keith's, Phila., 11-16.
Fields, "Happy" Fanny—Tivoli, Oxford, 4-16.
Filson and Errol—Orph., Denver, 4-16.
FISHER, MR. AND MRS. PERKINS—Keith's, N. Y., 4-9.
Fiske and McDonough—O. H., Chicago, 4-9.
FLETCHER, CHARLES LEONARD—London, England, Feb. 8-Sept. 3.
Forbes and Forbes—Orph., Los Angeles, 4-9.
Ford and Wilson—Orph., Brooklyn, 4-9, Circle, N. Y., 11-16.
Foster, George L.—Arch St., Phila., 4-9.
Foster—Keith's, Phila., 4-9.
Fox, Madge—Portland, Me., 4-9.
Foy and Clarke—Haymarket, Chicago, 4-9.
Fraser and Mack—Empire, Liverpool, 4-9.
Frederick Brothers—Haymarket, Chicago, 4-9.
Frey and Fields—Colonial, Cleveland, 4-9, Grand, Indianapolis, 11-16.
Frobel and Ruge—Hippodrome, London, April.
Fuller, Ida M.—Leipzig, Germany, 1-16.
Gardner-Maddern and Co.—Poli's, Hartford, 4-9.
Galletti's Monkeys—Orph., Omaha, 4-9.
Garvie and Thompson—Grand, Indianapolis, 4-9.
Gardiner and Vincent—H. and B., N. Y., 4-9, H. and B., Brooklyn, 11-16.
Garrison, Jules and Ella—Orph., Kansas City, 4-9.
Gausch Sisters—Orph., Kansas City, 3-9.
Gilfoil, Harry—Circle, N. Y., 4-9.
GILLIHAN AND MURRAY—Cleveland's, Chicago, 10-16.
Girard and Gardner—Orph., New Orleans, 28-April 4.
Gladstone, Lotta—New Broadway, Brooklyn, 3-9.
Glenroy, James Richmond—Hartford, 4-9.
Godfrey, Hal, and Co.—Trent, Trenton, 4-9, Casto, Fall River, 11-16.
Goff, Bert—Columbia, St. Louis, 4-10.
Golden, George Fuller—Palace, England—Indefinite.
Goldsmith and Hoppe—Casto, Lawrence, 4-9, Pastor's, N. Y., 11-16.
Gordon and Hayes, La Petite—Everett, 4-9.
Gordon, Cliff—Circle, N. Y., 4-9.
Green and Wiggins—Proctor's 23d St., N. Y., 4-9.
Greene and Werner—Pastor's, N. Y., 4-9.
Guerrero, Rosario—Orph., Los Angeles, 4-16.
Hafford, Will G.—Howard, Boston, 4-9.
Hall and Hughes—Gem, Lynn, 4-9.
Hallen and Fuller—Columbia, St. Louis, 4-10.
Harden, Theo—Empire, Manchester, 4-9, Empire, Burney, 11-16.
Harding and Ah Sid—Pastor's, N. Y., 4-9.
Harrington, D. J.—Pastor's, N. Y., 4-9.
Harrington, Giles W.—Chutes, San Francisco, 28-April 9.
Haskell, Loney—Orph., Los Angeles, 27-April 16.
Hawley and Voss—Chutes, San Francisco, 4-9.
Hayes and Healy—Avenue, Pittsburgh, 4-9.
Hayes and Wynne—Keith's, Boston, 4-9.
Hayes, Edmund—Fulton St., Brooklyn, 4-9.
Helena, Edith—Blumensaal, Munich, Germany, 16-30.
Henderson and Ross—Empire, Hoboken, 4-9.
Henry and Hoon—Proctor's, Newark, 4-9.
Henry, Eugene—Moore's, Lima, 4-9.
Heras Family—Haymarket, Chicago, 4-9.
Herrmann, Adelaide—Keith's, Providence, 11-16.
Hickman Bros., Three—Keith's Circuit, 14-30.
Hill and Hill—Avenue, Pittsburgh, 4-9.
Hilliard, Robert—Keith's, Providence, 4-9.
Holcomb, Curtis and Webb—Empire, Hoboken, 4-9.
Holden and Florence—Sheedy's, New Bedford, 11-16.
Holdsworth—Trent, Trenton, 4-9.
Hollands, The—Pastor's, N. Y., 4-9.
Holloway Trio—Keith's, Boston, 4-9.
Hood, Sam—Leadville, O., 4-9.
Hooker and Davies—Olympic, Chicago, 4-9.
Hoopers—Empire, Newport, 4-9, Empire, Nottingham, 11-16.
Hoosier Zanaves—Circle, N. Y., 4-9.
Hoover, John and Lillian—Temple, Detroit, 4-9.
HOUDINI—Hippodrome, London, Eng., March 5-April 9.
Howard and Bland—Shea's, Toronto, 4-9.
Howard's, Harry, Ponies—O. H., Chicago, 4-9.
Hughes, Charles and Madge—Columbia, St. Louis, 4-10.
Humes, Ross and Lewis—Haymarket, Chicago, 4-9.
Huntings, Four—Keith's, Providence, 4-9.
Huntington, Wright, and Co.—Temple, Detroit, 4-9.
Jack, Theo, Trio—Avenue, Pittsburgh, 4-9.
Johnson and Wells—Sheedy's, New Bedford, 4-9.
Johnson, Billy—Empire, Hoboken, 4-9.
Johnson, Davenport and Lorella—H. and B., Brooklyn, 4-9.
Johnstone and Cook—Tivoli, London—Indefinite.
Johnstone, Lorimer, and Co.—London, Eng—Indefinite.
Johnstone, Menifee and Co.—Columbia, Cincinnati 4-9, Temple, Detroit, 11-16.
JOHNSTONS, MUSICAL—Orph., Honolulu, H. I., 4-18.
Jones, Irving—H. and B., Brooklyn, 4-9.
Juggling Johnstons—Nouveau Cirque, Paris, France, April.
Karl, Tom—Shea's, Buffalo, 4-9.
Keatons, Three—H. and B., Brooklyn, 11-16.
Kelly and Kent—Shea's, Buffalo, 4-9, Shea's, Toronto, 11-16.
Kelly and Massey—Edison, Aberdeen, 4-9, Edison, Tacoma, 11-16.
Kenna, Charles—Cleveland's, Chicago, 4-9
Kennedy and Rooney—Proctor's 5th Ave., N. Y., 11-16.
Keough and Ballard—Victoria, N. Y., 4-9, Trent, Trenton, 11-16.
Knowles, The—Mobile, Mobile, 3-9.
Kosure and Chaplain—Haymarket, Chicago, 4-9.
Kukin Mignonette—Orph., Omaha, 4-9.
Kushibdial's Acrobats—Arch St. Museum, Phila., 4-9.
La Belle, Blanche—Circle, N. Y., 4-9.
La Petite, Adelaide—Orph., Kansas City, 3-9, Orph., New Orleans, 11-16.
La Tour, Irene, and Rose—Temple, Detroit, 4-9.
La Troupe, Carmen—Shea's, Toronto, 4-9.
La Veen and Cross—Trent, Trenton, 4-9.
Latell, Edwin—Keith's, N. Y., 4-9, Dayton, O., 11-16.
Latine, Mlle—Keith's, Phila., 4-9.
Lavine and Leonard—Keith's, Phila., 4-9.
Lawrence, Al.—Columbia, Cincinnati, 4-9, O. H., Indianapolis, 11-16.
Lawson and Namon—Avenue, Detroit, 4-9.
Le Clair, Harry—Orph., Denver, 3-9.
Le Witt and Ashmore—Crystal, St. Joseph, 4-9.
Lee, Henry—Orph., Brooklyn, 4-9.
Lee, Mr. and Mrs. James P.—Metropolis, N. Y., 11-16.
Les Molusses—Shea's, Buffalo, 4-9.
Lenert, R.—Edison, Winnipeg, 4-9.
Leonard, John F.—H. and B., N. Y., 4-9.
Leslie, Eddie—Haymarket, Chicago, 4-9.
Lester, Harry B.—Pastor's, N. Y., 4-9.
Litchfield, Mr. and Mrs. Neil—Orph., Utica, 4-9, Trent, Trenton, 11-16.
Littlefield, C. W.—Keith's, Phila., 4-9.
Lloyd, Herbert—Shea's, Toronto, 4-9, Arcade, Toledo, 11-16.
Lukens, Four—Chase's, Washington, 4-9.
Mac and Mac—O. H., Newport, 4-9, O. H., Fall River, 11-16.
Macart's Dogs and Monkeys—Avenue, Detroit, 4-9.
Macdonald, James F.—Poli's, New Haven, 4-9.
Maceo's Dogs—O. H., Chicago, 4-9.
Mack and Elliott—Avenue, Detroit, 4-9.
Maginleys—Proctor's, Newark, 4-9.
Majestic Musical Four—Park, Youngstown, 4-9, Cleveland, Chicago, 11-16.
Marcel's Art Studies—Orph., Kansas City, 28-April 16.
Margina, Mlle.—Orph., San Francisco, 3-9.
Marion and Pearl—Howard, Boston, 4-9.
Marquam, Winnie—Casino, Butte, Mont., 21-April 9.
Marsh and Sartella—Pastor's, N. Y., 11-16.
Martin and Quigg—Trent, Trenton, 4-9.
Martinetti and Grossi—Chase's, Washington, 4-9, Avenue, Pittsburgh, 11-16.
Mason-Keeler Co.—Orph., San Francisco, 4-16.
Mathews and Harris—Columbia, St. Louis, 4-10.
Matthews and Ashley—O. H., Chicago, 4-9, Columbia, St. Louis, 18-23.
Melani Trio—Duquesne, Pittsburgh, 4-9.
Melroy Trio—Haymarket, Chicago, 4-9.
MEREDITH SISTERS—Palais de Lete, Brussels, 2-15.
Merian's Dogs—Duquesne, Pittsburgh, 4-9.
Merritt and Rosella—Columbia, St. Louis, 4-10.
Marritt, Hal—Orph., Omaha, 4-9, Orph., Kansas City, 11-16.
McCord, Lewis, and Co.—Keith's, N. Y., 4-9.
McIntire and Heath—Duquesne, Pittsburgh, 4-9.
McWatters, Tyson and Co.—Avenue, Pittsburgh, 4-9.
Middleton's Manikins—Avenue, Pittsburgh, 4-9.
Miley, Katherine—Avenue, Pittsburgh, 4-9.
Millard, Laura—Temple, Detroit, 4-9.
Mills, Lillian, and Morris, Elida—Portland, Me., 4-9, Keith circuit 11-23.
Mina Arneson Trio—Fulton St., Brooklyn, 4-9.
Miskel, Cora, and Twins—Elks' Fair, Norwich, Conn., 4-9.
Mitchell and Love—Orph., Omaha, 4-9, Orph., Denver, 11-16.
Mitchells, Three—Shamokin, 4-9.
Monroe, Mack and Lawrence—Proctor's, Newark, 4-9.
Moore and Littlefield—Duquesne, Pittsburgh, 4-9.
Moore, Tom—Place de Republic, Paris—Indefinite.
Moore, Victor—Duquesne, Pittsburgh, 4-9.
Morris and Bowen—Orph., New Orleans, 28-April 3.
Morse, Theodore, Trio—Keith's, N. Y., 18-23.
Morton, James J.—Avenue, Pittsburgh, 4-9.
MOTOGIRL, LA CREATRICE—Madrid, Spain, April.
Mudge, Eva—Chase's, Washington, 4-9.
MURPHY, J. A., AND WILLARD, ELOISE—Arcade, Toledo, 10-16.
Murphy, Mr. and Mrs. Mark—Chase's, Washington, 4-9, Avenue, Pittsburgh, 11-16.
Murray, Elizabeth—Duquesne, Pittsburgh, 4-9.
Musical Dale—Avenue, Pittsburgh, 4-9.
Musical Goolmans—Arcade, Toledo, 3-9, Grand, Indianapolis, 11-16.
Musical Johnstons—Honolulu, H. I., 4-16.
Navaros, Three—Columbia, St. Louis, 4-10.
Naynon's, Rose, Birds—Poli's, New Haven, 4-9.
Nelson and Milledge—Pastor's, N. Y., 4-9.
Nelson-Farnum Troupe—Olympic, Chicago, 4-9.
Nevins and Arnold—Fulton St., Brooklyn, 4-9.
Neville, Dorothy—Proctor's 5th Ave., N. Y., 4-9.
Newton Bros.—Proctor's 5th Ave., N. Y., 4-9.
New York Comedy Four—Gotham, N. Y., 4-9, Bijou, Paterson, 11-16.
Nibbe, M. E., and Co.—Haymarket, Chicago, 4-9.
Nice Twins—Avenue, Pittsburgh, 4-9.
Nichols, Harriet—Haymarket, Chicago, 4-9.
Nichols Sisters—Orph., Los Angeles, 27-April 4.
Nightons, Four—Proctor's 23d St., N. Y., 4-9.
Nirvana—Orph., New Orleans, 4-9.
Nohrens, The—Keith's, Phila., 4-9.
Nossos, The Five—Chase's, Washington, 11-16.
O'Brien and Buckley—London—Indefinite.
O'Brien and Havel—Shea's, Buffalo, 4-9.
Original Four Madcaps—Circle, N. Y., 4-9.
Orpheum Show—Duquesne, Pittsburgh, 4-9.
Orpheus Comedy Four—Howard, Boston, 4-9, Poli's, Bridgeport, 11-16.
Orville and Frank—Columbia, Cincinnati, 4-9.
Parker's Dogs—Keith's, Boston, 4-9.
Passparts, Dancing—Orph., Omaha, 3-9.
Pellettier, Dora—Keith's, Boston, 4-9.
Pelot—Empire, Hoboken, 4-9.
Petching Brothers—Keith's, Providence, 4-9.
Peters, Phil and Nettie—Poli's, Waterbury, 4-9, Poli's, Hartford, 11-16.
Piccoli's Midgets—Keith's, Providence, 4-9.
Pierce and Maizee—Keith's, Providence, 4-9, Keith's, Phila., 11-16.
Pitriers, Three—Columbia, St. Louis, 4-10.
Polk and Kollins—Alhambra, Paris, France, April.
Provo and Elmo—Nacional, Cuba, 14-April 11.
Quaker City Quartette—Proctor's, Newark, 4-9.
Quaker City Four—Proctor's 23d St., N. Y., 4-9.
Radford and Valentine—Park, Worcester, 4-9.
Ranoli—O. H., Chicago, 4-9.
Rastus and Banks—Portland, Me., 4-9, Keith's, Boston, 11-16.
Ray, John and Emma—Shea's, Toronto, 4-9.
Raymond, Alice—Avenue, Detroit, 4-9.
Raymond and Caverly—H. and B., N. Y., 4-9.
Redding, Francesca, and Co.—Circle, N. Y., 4-9, Bijou Wilmington, 11-16.
Remington, Mayme, and Her Bungle Boo-Joo Babies—Avenue, Detroit, 4-9.
Reynard, Ed F.—Duquesne, Pittsburgh, 4-9, Columbia, Cincinnati, 11-16.
Rialta, Mlle.—Proctor's 5th Ave., N. Y., 4-9.
Riccobono's Horses—Chase's, Washington, 4-9.
Rice and Elmer—Pastor's, N. Y., 4-9.
Rice, Fanny, Jolly—Proctor's 23d St., N. Y., 4-9.
Rio Brothers—Keith's, N. Y., 4-9.
Roatino and Stevens—Orph., Los Angeles, 4-16.
Robbins—Avenue, Pittsburgh, 4-9.
Roberts, Four—Parlor, Everett, 4-9, Unique, Whatcom, 11-16.
Robisch and Childress—Electric, Vancouver, 4-9, Edison, Victoria, 11-16.
Robison, J. E.—Hippodrome, London—Indefinite.
Robyns, Mr. and Mrs.—Casto, Lowell, 4-9.
Romani Trio—Orph., Utica, 4-9.
Rosaire—Orph., Utica, 4-9, Empire, Hoboken, 11-16.
Rose, Julian—Proctor's 23d St., N. Y., 4-9.
Ross and Bernard—Keith's, N. Y., 4-9, Keith's, Providence, 11-16.
Russell and Dunbar—Crystal, St. Joseph, 4-9.
RYAN, THOMAS J., AND RICHFIELD, MARY—Portland, Me., 4-9, Mechanic, Salem, 11-16.
SABEL, JOSEPHINE—Tivoli, London, 7—Indefinite.
Salvaggis, Two—Columbia, St. Louis, 4-10.
Sandor Trio—Portland, Me., 4-9.
Sato, O. K.—Alcazar, Marseilles, France, 9-23.
Saunders, Chalk—Proctor's 5th Ave., N. Y., 4-9.
Scott, Carrie M.—Olympic, Chicago, 4-9.
Seeley and West—London, England—Indefinite.
Semon Children—Cleveland's, Chicago, 4-9.
Senator Frank Bell—Orph., Utica, 4-9.
Shaw, Mr. and Mrs. Larry—Jeffer's, Saginaw, 4-9.
Shedman's Dogs—Imperial, Coney Island, N. Y., 28-April 9.
SHERMAN AND DE FOREST—Circle, N. Y., 4-9, Orph., Brooklyn, 11-16.
Siddon Brothers—O. H., Chicago, 4-9.
Sidonia—Berlin, 4-30.
Silvas, Two—Shea's, Toronto, 4-9.
Silver, Mr. and Mrs.—Columbia, St. Louis, 4-10.
Simmons and White—Trent, Trenton, 4-9.
Smirl and Kessner—Sheedy's, New Bedford, 4-9.
Smith and Doreto—Alhambra, Paris, 1-30.
Smith and Powell—Poli's, New Haven, 4-9.
Smith and White—Pastor's, N. Y., 4-9.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Orph., Brooklyn, 4-9.
Spadoni, Paul—Shea's, Buffalo, 4-9.
Stembler, Sally—Keith's, N. Y., 4-9.
Stevens, Hal, and Co.—Keith's, Providence, 4-9.
St. John and Lefevre—Garrick, Wilmington, 4-9, Keith's, N. Y., 11-16, Keith's, Boston, 18-23.
Steuber, Fred S.—Poli's, Bridgeport, 4-9, Poli's, Waterbury, 11-16.
Stewart, Cal—Portland, Me., 4-9, Keith's, N. Y., 11-16.
Keith's, N. Y., 11-16, Keith's, Boston, 18-23.
Stuber, Fred S.—Poli's, Bridgeport, 4-9.
Sullivan and Pasquelina—Trent, Trenton, 4-9.
Sullivan and Weston—Keith's, Phila., 4-9.
Sullivan, John T.—Shea's, Buffalo, 4-9.
Sully, Lew—Orph., Kansas City, 4-9.
Swan and Bambard—Pastor's, N. Y., 4-9.
Sweet, Chas. R.—Orph., Brooklyn, 4-9.
Swickard, Mr. and Mrs.—Empire, Chelsea, London, England, 4-9.
Swift and Barton—Proctor's, Newark, 4-9.
Sylvester, Lawrence—Bijou, Norfolk, Va., 4-9.
Tascott—Bon Ton, Jersey City, 4-9, Star, Brooklyn, 11-16.
Terry and Lambert—Empire, Leicester, 4-9, Empire, Manchester, 11-16.
Thorne, Mr. and Mrs. Harry—Keith's, Providence, 4-9, Portland, Me., 11-16.
Thorne and Carleton—Orph., Omaha, 4-9.

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Tierney, John T.—Maryland, Baltimore, March 28-9.
Tilley, Vesta—Avenue, Pittsburgh, 4-9, Chase's, Washington, 11-16.
Tippell and Kilment—Novelty, Santa Rosa, 4-9.
Tonley, Pat—Arch St. Museum, Phila., 4-9.
Tossing Austins—Orph., Honolulu, H. I., 3-18.
Trainer and Button—O. H., Chicago, 4-9.
Trocadero Quartette—Shea's, Buffalo, 4-9, Shea's, Toronto, 11-16.
Troubadour Four—Gaiety, Brooklyn, 4-9, Waldman's, Newark, 11-16.
Turner's Pickaninnies—Tivoli, Sydney, Australia, 16—indefinite.
Union Gatling Guards, Eight—Fulton St., Brooklyn, 4-9.
Usher, Fanny and Claude—Garrick, Wilmington, 4-9, Valdis Sisters—Temple, Detroit, 4-9.
Valveno Bros.—Keith's, N. Y., 4-9.
Van Fossen and Macauley—Keith's, Providence, 4-9.
Van Gofre and Cotrely—Arcade, Seattle, March 28-9.
Vanos, The—Varieties, Havana, Cuba, 2-16.
Vassar Girls—Columbia, Cincinnati, 3-10, Grand, Indianapolis, 10-17.
Vedmars, The—Orph., Brooklyn, 4-9.
Waller and Magill—Star, Hamilton, Canada, 4-9.
Wallno and Martinetti—Keith's, N. Y., 4-9.
Ward and Curran—Avenue, Detroit, 4-9.
Warner and Blanchard—Shea's, Toronto, 4-9.
Wartenberg Brothers—Keith's, Philadelphia, 4-9.
Watrous, Mr. and Mrs.—Haymarket, Chicago, 4-9.
Webbs, Four—Empire, Hoboken, 4-9, Pastor's, N. Y., 11-16.
Webb, Margaret—Empire, Hoboken, 4-9.
Wesson, Waters and Wesson—Orph., San Francisco, March 29-9, Orph., Los Angeles, 10-16.
West and Van Sicklen—Proctor's, Newark, 11-16.
Weston Sisters—Pastor's, N. Y., 4-9.
White and Simmons—Trent, Trenton, 4-9, Duquesne, Pittsburgh, 11-16.
White, Clayton and Stuart—Empire, Hoboken, 4-9, H. and B., Brooklyn, 11-16.
Whitney, Anna—Chase's, Washington, 4-9, Avenue, Pittsburgh, 11-16.
WILDER, MARSHALL P.—Victoria, N. Y., March 28-4.
Williams and Tucker—Orph., Brooklyn, 4-9.
Williams, Claud—Olympic, Chicago, 4-9.
Willig and Larkin—Olympic, Chicago, 4-9.
Wilson, George—Columbia, St. Louis, 4-10.
Wilson, Lizzie—Shea's, Buffalo, 4-9.
Winslow, Mme, Wynne—Keith's, Providence, 4-9.
Wood, Milt and Maud—Keith's, Providence, 4-9.
World and Kinston—Portland, Me., 4-9.
Wormwood's Monkey Circus—Proctor's, Albany, 4-9.
Yalto Duo—Orris Brothers' Circus, Feb. 8-April 10.
Yeamans, Jennie—Chase's, Washington, 4-9.
Yorke and Adams—Avenue, Detroit, 4-9.
Zeno, Carl and Zeno—Avenue, Pittsburgh, 4-9.
Zobedie, Fred—Olympic, Chicago, 4-9.
Zolers, Three—H. and B., N. Y., 4-9.

ARENA NOTES.

The Flato Shows exhibited at San Antonio, Tex., March 23 to capacity of tent and pleased.

Professor Gentry's Dog and Pony Show will exhibit in Birmingham on April 4, giving two performances.

Buckskin Bill's Wild West exhibited at Paris, Tex., March 28.

MATTERS OF FACT.

Walt Leslie, business manager for Gus Hill's Happy Hooligan company, has contracted with M. J. Joyce and P. P. Craft to go to Australia with him ahead of the company. Mr. Leslie and Mr. Dolson, who manages the company on its tour, will spend a couple of weeks in London the latter part of May looking for a big European act to feature during the Australian tour.

Grace Wellby has received many offers for the coming season, but has decided to remain with the New York Day by Day company. She has won flattering praise wherever she has appeared. Miss Welby has been engaged for the Summer stock at Williamsport, where she has played a Summer stock engagement and is already an established favorite.

The Berkeley Bond Stock company includes Grace Osborne Campbell, Edna W. Perkins, Louisa Rhinehardt, Gertrude Evans, Minnie Chadwick, Robert Linsley Stafford, Homer Kelsey, Brookes Carter, Dudley Scott, Charles B. Hitchcock, Peter Barclay, Bart Shellkirk, Eddie Mason, George Reynolds, and J. Berkeley Bond.

Charles H. Yale, the owner, and the members of The Way of the Transgressor company, at the end of the first act on March 22 in Camden, N. J., called W. C. Cunningham, the manager of the company, upon the stage, and presented him with a Masonic watch charm, beautifully engraved and set with diamonds. Mr. Cunningham is a thirty-second degree Mason. The presentation was made by William T. Stephens, in behalf of Mr. Yale and the company.

Jennie La Mont, Alice Wilson, and Mae Reid have been added to the No. 1 Happy Hooligan company. The musical portion of the entertainment has been revised under the direction of Harry Watson. Gus Hill has just issued a statement that Happy Hooligan has played to a grand total of $157,766.30 in thirty-one weeks.

The Metropolitan Opera House ushers will have their twelfth social dancing party on Friday evening, April 8, at Elks' Hall, St. Paul, Minn. The officers are: W. L. Mansfield, President; J. J. Abern, Secretary; C. J. Benham, Treasurer; W. S. Himmelwright, Vice-President; F. W. Daw, Jr., Assistant Secretary; A. Thomas, Assistant Treasurer, and P. J. Gallagher, Sergeant-at-Arms.

Arthur W. Tams is more than satisfied with the business he is doing with the various opera companies. The fact that the management of the Metropolitan Opera House found it necessary to call upon his library for the entire musical material of an opera has demonstrated the almost inexhaustible resources of his library.

The Palace Hotel, Chicago, Ill., has undergone extensive improvements this Winter and is now better equipped than ever to care for its business. It is thoroughly renovated and redecorated. A complete line of fire apparatus approved by the Chicago fire department has been installed, new exits to fire escapes opened, so that the house is in excellent condition as regards comfort and safety. Hundreds of professional people regard this as their Chicago home.

Francis Pierlot, comedian, is now with Down Mobile, playing the light comedy and doing his specialty, in both of which he is meeting with success. His wife, Helene Carral, who was featured this season in R. L. Crecey's Dora Thorne company, is home in Chicago, and will rest for the balance of the season.

Mrs. H. Starr, the Chicago costume dealer, at 367 South State Street, extends a special invitation to actors and managers to call when in town. She has been in the business in Chicago for twenty-three years and before that in Philadelphia, and has established a wide reputation for reliability.

Manager J. M. Jacobs, of A Break for Liberty company, reports excellent business, both at the present time and during the past season. He accounts for his success by strict attention to business details, the careful selection of competent artists and the superb scenic equipment for the piece. Both press and public have been lavish in praise of the production and the larger towns have shown their appreciation by taxing the capacity of the theatres. The company is booked over the Stair-Havlin Circuit until the middle of May.

William A. Long has been engaged by Boleasy Kiralfy to build the scenery for the Kiralfy spectacle at the St. Louis Exposition.

The Daniels Scenic Studios, with offices at 906 Chicago Opera House Block, Chicago, Ill., have been busy the past week making contracts to supply several of the leading Chicago theatres as well as a number of road productions for this and next season. In addition, they have supplied nine asbestos curtains and two iron curtains in the past week. They have facilities for building and painting any and all kinds of scenery.

A private car fitted with all modern equipments is advertised by the Railway and Electric Equipment Company, with home offices at 306 Home Insurance Building, Chicago, Ill.

Andrews' Chicago costuming establishment at 346 South State Street has an unusually fine selection of Spring and evening gowns and general costumes which will interest members of the profession visiting that city.

Margaret Neville, a clever young leading lady, who has been in the support of some of the best attractions on the road, is to be starred next season in a repertoire of royalty productions. The tour will be under the management of William Cradoc, who has booked a route through Indiana, Ohio and Michigan and the principal cities in the South. His home offices are located at Cumberland, Md.

J. D. Braddon, of Philadelphia, will be pleased to furnish estimates on scenery for intended produc-

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tions for next season. His New York representative is at 506 Knickerbocker Theatre Building.

Eugenie Du Bois, leading heavy woman of the Bowdoin Square Theatre Stock, Boston, will consider engagements for the Summer.

The complete production of Trinity Chimes, a four-act melodrama, with attractive paper, is offered for sale by W. B. Watson, of Watson's Theatre, Brooklyn, N. Y. The play was seen on the road the past season for twenty-seven weeks, and its tour was brought to a close owing to the Iroquois Theatre fire in Chicago.

P. J. McDermott, manager of the Grand Opera House, New Martinsville, W. Va., is prepared to book the better class of attractions for the coming season.

High-class attractions are offered guarantees for the rest of this month at the Casino, Vandergrift, Pa., F. Fox, manager.

Milt G. Barlow, whose Minister to Dahomey has been a feature in A Texas Steer, is disengaged for next season.

The ushers of the Auditorium, Ashtabula, O., will give a benefit during the present month. They want a first-class attraction. Manager M. R. Williams offers a guarantee to the right company.

Caroline B. Nichols, director of the Fadettes of Boston, a feature in vaudeville, wants two French horn players, women, for the Summer season.

Jane Seagrave made a pleasing impression in the leading female role with The Parish Priest the past season. She may be addressed in care of this office.

W. B. Watson, of Watson's Theatre, Brooklyn, announces several tried and successful melodramas for sale cheap to responsible party.

Andrew Robson, who has starred in The Royal Box and Richard Carvel for several seasons, is open to consider offers. He may be addressed in care of this office.

Anna Gross claims to own the original and first copyright on a dramatization of Marie Corelli's popular novel, "Thelma." She warns managers against infringement.

Corinne Cantwell, who is playing her third season's engagement as ingenue with the Bowdoin Theatre Stock company, Boston, is disengaged for the Summer.

Harry C. Young wants a company which is now playing to fill a Summer season in a large city in the East. He may be addressed at the Hotel Newman, Providence, R. I.

Frederick Backus, whose clever burlesque, entitled Tess of the Vaudevilles, was a drawing card at the leading vaudeville theatres several seasons ago, has completed a travesty on Hedda Gabler for three people, with a strong female star part. He offers the playlet for sale, and can be addressed at 302 West 116th Street.

A leading man, to also act as stage-manager, and other useful people are wanted by Jack Ansiett, care of New Rapids Theatre, Alexandria, La.

GUS HILL'S SPECTACLE.

The spectacle of Sinbad, which was a great success in England, has been secured by Gus Hill through his European agent, I. S. Rose, manager for Saraha, who is now touring Europe. This is one of the most magnificent spectacles ever produced in England. It ran two months longer than anything produced there in its line. Mr. Rose also secured several novelties for Mr. Hill, which will be seen in this country next season. The entire production of Sindad, including scenery, costuming, music, properties, etc., will be shipped to America. The transformation scene

VAUDEVILLE CORRESPONDENCE

CHICAGO, ILL.—The reopening quadruple bill for the four daily performances at the Olympic this week includes Press Eldridge, Hooker and Davis, Rapoli, Conley and Klein, Carrie Scott, Wellig and Larkin, Nelson-Farnum Troupe, Fred Zobedie, Carner and Pollard, Phyllis Allen, Brothers Johnson, and Claude Williams.——Chicago Opera House: Fay and Clark, Heras Family, Eddie Leslie, Mr. and Mrs. Jimmie Barry, Crawford and Manning, Mr. and Mrs. Watrous, Barry and Johnson, Mlle. Carrie, M. E. Nibbe and co., Melroy Trio, Blair and McNulty, Kouns and Chaplain, Harriet Nichols, Frederick Brothers.——Haymarket: Kette Family, Charles Dickson and co., Matthews and Ashley, Howard's Pony Circus, Louise Brehaney, Fiske and McDonough, Carduna and Maud, Hume, Rose and Lewis, Esmeralda, Brothers De Onzo, Harry Brown, Trainor and Button, Macco's dog, Siddons Brothers.——Cleveland's: Vernona Jarbeau, T. Nelson Downs, Mona, Torcat, Mlle. Flor D'Alma, Doherty's poodles, Julia Kingsley and Nelson Lewis, Four Mittons, Al. Carleton.——Trocadero: Robie's Knickerbockers, with the Amatos, Juggling Normans, and Frank Tenney.——Sam Jack's: Rentz-Santley co., with Nina Bertolini, Gruett and Gruett. Charles W. Douglas, and Yamamoto Brothers.——Items: Ringling's Circus continues at the Coliseum, with Walter Powers' bicycle plunge and 52-foot leap on the wheel as the sensational feature.—The Kohl and Castle houses are doing a big business again, especially the Chicago Opera House.—The excellent Orpheum bill this week drew big crowds, rain or shine, and the old favorites, McIntyre and Heath, Elizabeth Murray, Ed Reynard, Meiani Trio, Mercan's dogs, Moore and Littlefield, all made hits.—The Sisters Gasch got great applause at Cleveland's, and the finished performance of these young acrobats well deserved it.—Frances Ventis Grey has been engaged for eight weeks to stage production numbers at Flom's Theatre, Madison, Wis.—Fred Hamill, the music publisher, is singing his song, "All the World Is Sunshine When Your Friends Are True," between acts at the People's. O. L. COLBURN.

BOSTON, MASS.—Keith's has a strong bill for Easter week, headed by Charles Bradshaw and co. in Pix in a Fix, Digby Bell, Holloway Trio, Fields and Ward, Romani Trio, George Felix and Lydia Barry, Arthur Buckner, Hickman Brothers, Dora Pelletier, Curtis and Adams, Elsie Bernard, Hayes and Wynne, Christian and Turner, Parker's dogs, and the biograph.——Young Corbett is at the Howard Athenæum. Vaudevillians are Nora Bayes, Armstrong and Holly, Orpheus Comedy Four, Marion and Pearl, Will G. Hafford, Devene and Schurts, the Verdiers, Hathaway and Walton, Francis Wood, Lassie McAvoy, McDevitt and Kelly, Crimmins and Mack, Frederick, and the kinetograph.——The Vanity Fair Extravaganza co. is at the Lyceum this week, with Mlle. Ani, Imhoff and Conn, Cook and Sylvia, and the Three Browns.——With the American, Burlesquers at the Palace are Batchelor Sisters, McFarland and Murray, Henrietta Wheeler, Rena Washburn, the Leopards, and the Musical Bells.——At Austin and Stone's are Ben Dawson, Lillian Barlow, Mildred Kenfield, Ramir, William Burke, Delmore and Darrell, Marsh Family, Washington Drake, Hanson and Harris, and Fox and Cook.——Items: William H. O'Neil is already completing his engagements for elaborate Summer seasons at Point of Pines and Crescent Gardens, which will open early.—This is anniversary week at Keith's, and the floral decorations of an Easter nature were especially elaborate.—A New York vaudeville manager was in town last week looking over some real estate near Bowdoin Square, with a view of building a new house this Summer. JAY BENTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): Annie Abbott, the Georgia magnet, topped the bill week March 28 and gave a marvelous exhibition. Fanny Rice also scored. The Romani Trio, Bellman and Moore, and Wells and Barry were well received. The bill was rounded out by the Orpheus Comedy Four, Three Hickman Brothers, Sylvano, Arthur Buckner, Miett's dogs, Laura Comstock, Christian Turner, O'Rourke-Burnett Trio, and the biograph. Very large houses, 4-9; Robert Hilliard, Hal Stephens, Four Huntings, Wynne Winslow, Fetching Brothers, Mlle. Latina, Milt and Maud Wood, Pierce and Maltese, Mr. and Mrs. Harry Thorpe and co., Van Fossen and McCauley, and the biograph.——Westminster (George H. Batcheller, mgr.): The American Burlesquers 28-2 gave a good entertainment to good houses. Thoroughbred Burlesquers 4-9.——Item: Mr. Batcheller has recovered from an illness of several months and is again back at the theatre. HOWARD C. RIPLEY.

PHILADELPHIA, PA.—At Keith's New Theatre 4-9 are Will M. Cressy and Blanche Dayne, Hickey and Nelson, Mary Dupont and co., Katherine Bloodgood, Sullivan and Weston, Wartenberg Brothers, the Nobrews, C. W. Littlefield, Cooper and Robinson, Clarke and Florette, Lavine and Leonard, the Bernards, and the biograph. Business continues large.——Keith's Bijou week 4 entered the dramatic field with an excellent stock co. Vaudeville will resume Sept. 5.——The Trocadero has the Moonlight Maids. Good business.——At the Lyceum Roble and Mack's World Beaters are a splendid card. Splendid patronage. Sam Devere's co. 11.——Arch Street Museum has Curtis and Adams, Kushibiki's Japanese Acrobats, Madge Anderson, Barr and Benton, Pat Touhey, George J. Foster, Conant Sisters, and cinegraph. S. FERNBERGER.

KANSAS CITY, MO.—The bill at the Orpheum March 27-3 was only of average merit, but drew the usual large audiences. Edmund Day, assisted by Elmer E. Potter and Patrice Winstan, presented the charming sketch, Shipmates. Barr and Evans, Mignonette Kokin, Josephine Gassman and her "picks," the Silvers, Mitchell and Love, Dancing Passparts, and Gallett's dogs and monkeys, all of whom shared in the applause. For 3-9: Marco's Art Studies, Jules and Ella Garrison, La Petite Adelaide, Andrews and Bruges, Lew Sully, Gasch Sisters, Brandon and Wiley, and the kinodrome.——The Runaway Girls co. at the Century 27-2 furnished a fair mixture of burlesque and vaudeville, that seemed to please the audiences very well. Business fair. Rose Hill co. 3-9. D. KEEDY CAMPBELL.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, mgr.): A bright and snappy bill was offered week March 28-2. Clayton White and Marie Stuart offered Paris. The skit was received with enthusiasm. The Avolos, Murphy and Francis, Empire City Quartette (including Harry D. Mayo, of this city), Willie and Edith Hart, World and Kingston, who took Kelly and Violette's place at short notice and gained instant recognition for a good act; Fred Stuber, and the electograph. Week 4-9: Nayvon's birds, Burton and Brooks, Grace Emmett and co., James F. McDonald, La Vigne Cinaron Trio, Herbert Brooks, Smith and Powell, and the electograph.——Items: Mr. and Mrs. Poli had a party of friends here for Easter.—Harry D. Mayo spent week of 29-2 with friends. JANE MARLIN.

TORONTO, CAN.—Shea's (M. Shea, mgr.): After the record of last week, caused by Vesta Tilley, the attendance March 28-2 was rather lighter, though up to the average. James J. Corbett was the headliner. Others were Brothers French, Dorothy Kenton, John Ford and Mayme Gehrue, Hodge, Hall and co., Crane Brothers, McWatters and Tyson, Three Richards, and the kinetograph. Week 4: John and Emma Ray, La Troupe Carmen, Two Silvas, Howard and Bland, Herbert Lloyd, Basque Quartette, Warren and Blanchard, Paul Barnes, and the kinetograph.——Star (F. W. Stair, mgr.): Rose Sydell's London Belles were a splendid attraction 28-2, and there were few vacant seats. Harry Morris' Night on Broadway 4-9. STANLEY McKEOWN BROWN.

ST. LOUIS, MO.—The bill at the Columbia March 28-3 was headed by the Eretto Family, hand jumpers, who gave a remarkable performance. Charles Dickson in A Pressing Matter, and Leo Rapoli, extraordinary juggler, were other high-grade acts. For 4-10: Hallen and Fuller, George Wilson, the Three Navarros, Mathews and Harris, Les Salvaggis, Mr. and Mrs. Silver, the Three Poiriers, Merritt and Rosella, the Coltons, Charles and Madge Hughes, Bert Goff, and the kinodrome.——The Transatlantic Burlesquers are at the Standard 3-9. Olio: Farrell-Taylor Trio, Mitchell and Cain, Ben Jansen, Kine and Gottbold, and the Dancing Barrows.——Gallett's monkeys attracted attention 27-2 as the feature of the Broadway Musee Curio Hall entertainment. J. A. NORTON.

CINCINNATI, O.—A strong bill was offered at the Columbia March 27-2. Burke and La Rue with their Inky Boys scored the biggest kind of a hit, and so did Mr. and Mrs. Sidney Drew. Banks and Winona Winter had a turn of substantial merit, and Johnnie Carroll's monologue was highly appreciated. The revolving ladder act of Delmore and Lee was decidedly sensational. George H. Wood offered an extremely original monologue, Rome and Ferguson had some new songs, and their dancing was of the best, while Musical Dale proved a genuine treat.——Al. Reeves' co. at People's was liberally patronized throughout the week. H. A. SUTTON.

CLEVELAND, O.—The headliner March 28-2 at Shea's Empire is Vesta Tilley, and the rest of the bill will be up to the standard of this popular house. Robert Fulgora heads the following bill 4-10: Frederic Bond and co., Artie Hall, Werner-Amoros Troupe, Flood Brothers, Claudius and Corbin, and McIntyre and Primrose.——Drew and Campbell offer the patrons of the Star The High Rollers co. The olio includes Abbey and Carleton, Three Armstrongs, Franklin Sisters, and Three Lelliotts. Rice and Barton's Big Gaiety co. play a return engagement 4-10. WILLIAM CRASTON.

PITTSBURGH, PA.—Avenue (Harry Davis, mgr.): An excellent bill is offered week 4-9, opening to large attendance. Vesta Tilley is the headliner. James J. Morton, Zeno, Carl and Zeno, McWatters, Tyson and co., Musical Dale, Hayes and Healey, Jack Theo Trio, Nice Twins, Katherine Miley, Robbins Hill and Hill, and Middleton's manikins make up the bill.——Duquesne (Harry Williams, mgr.): Week 4-9: The Orpheum Show.——Academy (Harry Williams, Jr., mgr.): Week 4-9: Blue Ribbon Girls. ALBERT S. L. HEWES.

SAN FRANCISCO, CAL.—The Chutes week March 21-28 has Artesto, Memphis Kennedy, Penn Brothers, Deonzo and Schenk, Lyne and Leonard, and Mabel Lamson. The amateur night on Thursday was a "howling affair."——The Orpheum has a startling bill 21-28. Rosario Guerrero made her first bow to San Francisco audiences. Taffary's dogs, Billy Clifford, Rosttino and Stevens, Nichols Sisters, Loney Haskell, and Emmett Corrigan and co. in his last week's success, Jocky Jones, and the motion pictures complete the bill. OSCAR SIDNEY FRANK.

HARTFORD, CONN.—Poli's (S. Z. Poli, mgr.; Louis Kilby, res. mgr.): Very large audiences twice daily week March 28. Annie Abbott, the original Georgia Magnet, who, after living a quiet domestic life in the western part of this State, comes forth to assert her rights to the title and to substantiate the same. She made good in all her tests. The other drawing cards were Mr. and Mrs. Mark Murphy, 'Way Down East Quartette, D'Elmer Trio, Charlie Rossow, Rossow Midgets, Fisher and Carroll, and the electograph. A. DUMONT.

DENVER, COL.—Orpheum (Lee Haney, mgr.): The house is doing the best business in town. Manager Haney is pushing and wide awake to every method to increase attendance, with the inevitable result. Week March 21 was, as usual, very good. The "Champion Human Top" opened the bill and spun in his dervish fashion into popularity. Thorne and Carleton, Robertus and Wilfredo, Jack Gardner, Blind Tom, A. O. Duncan, and Rice and Elmer scored. Capacity houses. WILLARD P. HATCH.

BUFFALO, N. Y.—The headliners at Shea's week March 28 were John and Emma Ray, presenting Casey the Fireman. Others were Basque Quartette, Howard and Bland, Two Silvas, La Troupe Carmen, Warren and Blanchard, Herbert Lloyd, assisted by Lillian Lilyan, Paul Barnes, and the kinetograph.——By far the best co. seen at the Lafayette this season was Harry Morris in A Night on Broadway. Mr. Morris was as funny as ever and the chorus was excellent. P. T. O'CONNOR.

TOLEDO, O.—Arcade: A good bill week March 20 included Colby and Way, Carton and Farnum, Pantzer Trio, Newell and Niblo, Jennings and Renfrew, Three Sisters Kelcey, Gale and Wensley. Business good. The headliners week 27 were the Servian Minstrel co., five young men who introduce a minstrel first-part. Other acts were Leighton and Leighton, the Lucados, Nellie Florede, Ward and Curran, Mayme Remington and her "picks," and the Savans. A good bill and well patronized. C. M. EDSON.

ALBANY, N. Y.—Proctor's (F. F. Proctor, mgr.: Howard Graham, res. mgr.): Callahan and Mack were the headliners March 28, and The Old Neighborhood proved a winner of laughs. Mr. and Mrs. Jimmy Barry were a close second in A Skin Game. Ruth Nelta, Newton Brothers, Fisher and Johnson, Hathaway and Walton, and Wenona and Frank were in the bill.——Gaiety (Agnes Barry, mgr.): Innocent Maids 24-26 and Merry Maidens 28-30 did big business. Dark 31-2. London Belles 4-6. CHARLES N. PHELPS.

WASHINGTON, D. C.—At Chase's Theatre week 4 an attractive bill presents Mr. and Mrs. Mark Murphy, Duffy, Sawtelle and Duffy, Four Lukens, Ricconbono's horses, Eva Madge, Martinetti and Grossi, and the vitagraph. Vesta Tilley, Max Walron, the Five Nosses, and others week 11.——At Kernan's Lyceum the Majesties co. is the attraction. In the co. are the American Macs, Marie Barrison, the Craigs, Harvey and Walker, and Parron and Fay. The Gay Masqueraders 11. JOHN T. WARDE.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Dainty Duchess co. March 28-2 to large attendance. Fair bill. The olio offers Idylla Vyner, Frey, Allen and Hart, Williams and Adams, Hayes and Suits, Walthour and Kremer.——Item: Appearing at the Paulus Hook stag 30: Carrie West, C. Ernst, Bessie May Hall, Professor Neuman, Lillian Bender, Stiles and Edwards. WALTER C. SMITH.

OMAHA, NEB.—The Orpheum bill week March 27 was greeted by a crowd even larger than usual. The olio included Mlle. Amoros, La Petite Adelaide, Harry Le Clair, Wilfred Clarke & Co., Tony Wilson and Heloise, Lew Sully, Werner-Amoros Troupe. For week 3: Thorne and Carleton, Galletti's monkeys, Hal Merritt, the Passparts, Barr and Evans, Mignonette Kokin, and Mitchell and Love. J. R. RINGWALT.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The Fay Foster co. had good houses week March 27. City Sports 3-9.——A diverting bill was offered at the Crystal before a good sized audience 28, and will run the week. Taking specialties by Miss Hartwell, Fred Hamill, Edward Gallagher, Carroll and Clark, and Bailey and Spiller. CLAUDE L. N. NORRIE.

BALTIMORE, MD.—The Gay Masqueraders are at the Monumental. Co. includes Ida Emerson, Post and Clinton, Benny Welch, Conroy and McFarland, the Busch-De Vere Trio, and Annie Hart. The World Beaters 11. HAROLD RUTLEDGE.

SALT LAKE CITY, U.—Unique (W. R. Gourley, mgr.): Week March 14: Jean Wilson, Moran and Ring, Basteliners, Davis and Davis, kinetoscope. Good business. Week 21: Jean Wilson, Jack and Paul, Mason Sisters, Willard and Downey, kinestoscope. Good bill and business.——Bon Ton (Sawyer and Young, mgrs.): Greenwald and Murella, Newell and Goldie, the Repiers, the Carters, Gertie Stark, moving pictures. Business good. Week 21: Francillas (very good), J. W. Clifford, Preciados, Gladys Carlisle, kinetoscope. Good business all week.——Novelty Theatre (George N. Wood, mgr.): The Newmans, the Howards, Mabel Howard, Brumage and Clark, biograph. Good business. Week 21: Brumage and Clark, Mabel Howard, the Halls, Remsey and Brodham, moving pictures. Good business.——Item: George N. Wood succeeded Joseph Petre as manager 14. The new management caters to the very best class and is receiving much patronage.

PEORIA, ILL.—Main Street (Will Nash, mgr.): Week March 21-28: Sinclair and Carlisle, James Dunn, Lane and Lane, and Miss Goodwin, Jessika, Miller and Kresko, D. C. Broderick, Conser's dog circus, and the Peoriascope. Good attendance. Miller and Kresko fine. 28-3: George and May Howard, Mike Scott, Royle and French, McCoy and Knight, Two Hewittts, the Beanos, Florine Dale, and the kinetoscope. Fine bill and pleased patrons.——Weast (C. F. Bartson, mgr.): Wayne and Lamar, Russell and Dunbar, Ferguson and Passmore, Bell and Henry, and Edna Shepherd. Good attendance. Miss Shepherd is the favorite. 28-3: Frank and Sadie Harrigan, Arlington and Halston, Fred Haydn, Mr. and Mrs. Dick Tracey, and Seymour and May. Bill and business good.——Jacobs' (A. F. Jacobs, prop.): Mack All Star Vaudeville co. Quite good. 28-3: Kilrain Family, Phil and Carrie Russell, Binns and Watson, Allen and Dougherty, and the Midgleys.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, mgr.; J. D. Criddle, local mgr.): One of the season's best cos. is on March 21-26; every act is good. They are: Mr. and Mrs. Mark Murphy, Will H. Murphy and Blanche Nichols, the Rice Musical Family, Mlle. Latina, Gardner and Vincent, Russell and Locke, Yorke and Adams, and the electograph. Week 28-2: Louis Simon, Grace Gardner and co. are repeating former hit in The New Coachman, and Pat Rooney and Emma Francis are "footing" it into high success. With them are James Richmond Glenroy, Belle Hathaway's monkeys, Baby Jeannette, Nevins and Arnold, Bush and Gordon, and the electograph.——Items: A party of 250 members of the Algonquin Club attended the performance 24.—Local patrons are congratulating Manager Poli on his "find" in Baby Jeannette, whom he discovered in the wilds of Derby, Conn., and put upon the stage.

NEW BEDFORD, MASS.—Sheedy's (Theodore R. Bayliss, mgr.): Week March 21-26: Hal Godfrey and co., Holcomb, Curtis and Lamb, Theo and Camille Lajess, Howley and Leslie, Claudius and Corbin, Wilton Brothers, Searl and Violet Allen, and the vitagraph. Good business. Week 28-2: Piccoli's Midgets, Dean Edsall and co., George C. Davis, Smith and Bowman, Clemenso Brothers, Julia Humes, Gagnaux, and the vitagraph. Capacity business.——Item: A burning drop curtain on the stage of Sheedy's during the matinee 30 caused some anxiety. All exits were promptly thrown open, and a number left the theatre. Manager Bayliss calmed the others. Stage Manager Harry Morrissey and his assistants promptly extinguished the fire, and the performance was continued.

CRIPPLE CREEK, COL.—Palm Theatre (Robert Rudman, pres.): Benard Williams, Heddendasf and Krause, Waldo and De Vere, Dell and Fondas, moving pictures, and illustrated songs to crowded houses. Week 28: Robert Carrol and wife, Ben Williams, Fay Sisters, Malcom, Allen Wightman, and moving pictures. Crowded houses.——Crystal Theatre (Gilbert and Adams, mgrs.): The Crystal Theatre opened with Ferguson and Dupree moving pictures, Sutton and Patterson, and the Randolphs. Three performances an evening will be given. Week 28: The Pierces, Abern and Baxter, Emilie Edwards, Mamie Lawrence, and George Johnson. Fair business.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): An excellent bill week March 21, including Foy and Clark, Waterbury Brothers and Tenney, Four Huntings, the Brittons, Hubert Dereau, Pelot, and the kinetograph to usual big business. Week 28: Russell Brothers, Leipsig, Parker's dogs, Alos and Zola, Carson and Willard, John E. Howley, Allie Leslie, and the kinetograph, to capacity. Week 5: Hal Godfrey and co., World and Kingston, Sandor Trio, Madge Fox, Cal Stewart, and Rastus and Banks.——Item: Manager James E. Moore selected a choice vaudeville bill, which was presented before the Maine State Board of Trade at a banquet at Falmouth Hotel 30.

SPRINGFIELD, MASS.—The Grand Opera House had a solid week return March 21-26 of Manchester's Crackerjacks, and large attendance was the rule. Bob Van Osten and his collaborators are good amusers. Manchester's Vanity Fair co. week 28 gave a lively entertainment to good business. Rowery Burlesquers 4.——The Nelson had a vaudeville bill week 21, with Mr. and Mrs. Gardner Crane in Am I Your Wife; Alice Shaw and daughters, whistlereuses and dancerettes; the Avolos, Caldero, O'Rourke and Burnett, Finlay and Burke, and the kinetograph. Another good bill week 28. Laveen and Cross did remarkable work. Swan and Bombard, Harrigan, Eight English Girls, and Newsboy Quartette were other hits.

DETROIT, MICH.—The Temple bill week March 28-2 has Mary Norman and Eva Tanguay as headliners. Both made big hits. Harry Glazier and co. in Just an Experiment made a good impression, although the sketch is a trifle crude. The Metropolitan Operatic Quartette made good. Sig Hassan's Arabs, Max Waldron, McIntyre and Primrose, The Lamonts, and the kinetograph were good.——The Avenue 28-2 features George Boniface, Jr., and Bertha Waltzinger. Arthur Whitelaw as an Irish monologist is as good as the best. Rawson and June, Jack Theo Trio, Stanley and Wilson, Werden and Gladdish, Bailey and Madison, and the kinetograph scored.

INDIANAPOLIS, IND.—Grand (Shafer Zeigler, mgr.): Week March 28-2: Eddie Garvie and Mollie Thompson, T. Nelson Downs, Orville and Frank, Menifee Johnston and co., Marco Twins, Lew Hawkins, Young and Devoie, Burto, Lowande and Wilson, and the bioscope. Good houses. Frederick V. Bowers, Burke and Larue, and the Inky Boys 4.——Empire (Charles Zimmerman, mgr.): Trans-Atlantic Burlesquers opened week 28 to good houses.——Unique: Frank and Lillian Fairchild in a sketch, and Belle C. Stewart, who will sing for another week, also moving pictures.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business to the limit week March 21-26. Charmion headed the bill and made good. Others were Harry Glazier and Ida Marie Nelson, Grand Opera Quartette, Bep Hassen's Arabs, Lutz Brothers, Dave Nowlin, Alphonso Silvano, and the kinetograph. Letta Gladstone, William Harcourt, assisted by Grace Heyer and Ina Hammer, in a pleasing sketch; Lew Bloom and Jane Cooper, Bard Brothers, Louis Gersler, Trocadero Quartette, and the kinetograph week 28-2.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): Large audiences March 21-27. Eugenie Wehrmann, a New Orleans pianist of ability; the Vassar Girls, and the Four Welsons made hits. Others were the Garrisons, Harry Thompson, Myles McCarthy and co., Ziska and King, and the vitagraph. A better bill than usual 28-2. The Vassar Girls, Clara Ballerini, Morris and Bowen, Ballarini's dogs, Girard and Gardner, George W. Day, Deaves' manikins, Mabel Montgomery, and the animated views made up an entertaining bill.

ST. JOSEPH, MO.—Crystal (J. E. Jackson, manager): March 13-19: Fields and Whalen, Marie Brintrup, Burtino and Walters, Margaret Moore, Two Reddells, Howard Morris, and Cosman's moving pictures played to the usual heavy business. 20-26: Mr. and Mrs. Ben Hunn, Grace Morrison, Curtis and Blossom, Smith and Chester, Frank Groh, the Benningtons, and Cosman's moving pictures. Heavy business continues. 27-2: Inness and Ryan, Frank D. Groh, Sully and Phelps, Irene Dale, Costello and King, J. Turner Wall, and Cosman's moving pictures.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Week March 21-27 ushered in the clever Barrows-Lancaster co., who put on an exceedingly interesting little sketch, entitled When Georgiana Was Eighteen. Swedish Ladies' Quartette, Ferguson and Mack, clever horse-play artists, and Lowe-Hughes Duo, artists in their line, scored. Held over were Carlin and Otto, Anderson and Briggs, Nirvana and her trained horse, and moving pictures.——Chutes Park (Henry Koch, mgr.): Ellery's Band and large crowds.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): A bill of great merit was presented at the Empire March 28-3 to large business. It included H. V. Fitzgerald, Mexican Troubadours, Ranno Sisters, Frank H. White and Lew Simmons, Ten Brooke, Lambert and co., Rostow, Gus Williams, Mr. and Mrs. Gardiner Crane, and the kinetograph. Week 4-10: Clayton White and Marie Stuart, Charles T. Aldrich, Holcombe, Curtis and Webb, Henderson and Ross, Billy Johnson, Pelot, and the kinetoscope.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week March 21-26: Four Brothers Bard, Lewis McCord and co., Mertini and Maxmillian, Artie Hall, Paul Barnes, Two Roses, Eddie Reeves, and kinodrome. Good attendance and bill. Week 28: Wright Huntington and co., Wilton Brothers, Bryant and Saville, Toledo and Price, Robins and Trenaman, Carlos' dogs, Hoey and Lee, and kinodrome, to good business; pleased.——Item: Sunday concerts have been discontinued by order of the Chief of Police.

STOCKTON, CAL.—Novelty (Alex Kaiser, mgr.): Fair bill March 14-19 to packed houses. The Sisters Melnotte in their second week have made a hit with their singing and dancing. Coleman and Alexis, Franks and Maybelle, H. Lorraine, and Jesse Bailey are also here. New moving pictures.——Unique (Lou Bahlert, mgr.): The usual packed houses. Mantell and Lamb, Ed Poulter, Stanfield, Walter Jones, Demaris and Olando, Leona, Tom Kenyon, Ore and Ore, and bioscope are all well received.

SAGINAW, MICH.—Jeffers (T. D. Bamford and Sam Marks, mgrs.): Crawford and Manning, Klein and Clifton, Frank O'Brien, and Hardie Langdon played to good business March 14-20. Crawford and Manning, Olson Brothers, Gilroy, Haynes and Montgomery, Barre, Bedard and Bedard, Babb and Gage, and Burton and Brooks to good business March 21-27. Carnum and Farnum, Maxwell and Dudley, and Kelcey Sisters 28-3.

WILMINGTON, DEL.—Garrick (W. L. Buckstader, mgr.): Hoosier Zouaves, Mr. and Mrs. Edward Esmond, Pierce and Maisee, Robbin, Ford and Wilson, Hock-Elton co. and Louise Henry March 21-26. Fair houses. Johnstone Bennett and co., Gracie Emmett and co., Avon Comedy Four, Adamini and Taylor, Rentley, Pearce Brothers, Emile Subers, and Laveen and Cross 28-2. Fair houses.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): Piccolo's Midgets, Bedini and Arthur, the Gleasons, James R. Glenroy, Spissell Brothers, Charles and Fanny Van, and the 'Way Down East Choir are filling the house March 21-26. Rosa Nayvon's birds, Murphy and Nichols, Phil and Nettie Peters, Gardner and Vincent, Foster and Foster, Smith and Powell, and Katie Rooney delighted large audiences 28-2.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): Week March 28-2: Paninta in her gorgeous dances, Hal Stephens and co., Frank Bush, Canfield and Carlton, Delmore Sisters, and Osav and Delmo. For week of 4: Adgie and her lions, Simmons and White, Sullivan and Pasqueslena, Laveen and Cross, Martin and Quinz, the Holdsworths, Bedini and Arthur, and the biograph.

ST. PAUL, MINN.—Star (Mort H. Singer, mgr.): Fred Irwin's Big Show is drawing unusually large business March 20-26. In the olio are Willie Weston, Bennet and Miller, Laurence and Edwards, Barton and Armstrong, Eight Champions, and De Frey Sisters. Rentz-Santley co. gave a good entertainment to large patronage 27-2.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill March 21-26: Jack Brown and Lillian Wright, Dellmar Sisters, Waller and Sherwood, Rose Felmer, Elsie Starr, and James D. Proudlove. Large business. Week 28-2: The Woodthrones, Mona, Cavana, Granette Montieth, Brown and Wright, Rose Felmer, and J. D. Proudlove. Excellent business.

MONTREAL, CAN.—Theatre Royal (Sparrow Amusement Co., mgrs.): Vanity Fair Burlesquers opened to good business March 21. Roger Imhoff and Harry Brown are clever. Jim Parr, the wrestler, is a special attraction. Imperial Burlesquers 28-2 to big business. John E. Cain, Cliff Gordon, and Evans and St. John scored. Merry Maidens 4-9.

MINNEAPOLIS, MINN.—The Rentz-Santley co. was at the Dewey week March 20, pleasing large audiences. Olio: Charles W. Douglass, Gruett and Gruett, Connolly Sisters, McCabe, Sabine and Vera. Miner's Bohemian Burlesquers 27-2. Harvey Parker was featured. Henshaw and Fransiola had an attractive specialty.

PATERSON, N. J.—Bijou (J. H. Rowley, mgr.): Carr's Thoroughbreds March 21-26 pleased good sized audiences. Washburn and Flynn, La Tosks, and Empire Comedy Four pleased. The last named made a distinct hit. Tiger Lilies 28-2 to good attendance. Co. presented a pleasing bill. Morrissey Sisters made a hit. Kentucky Belles 4-6.

SAN ANTONIO, TEX.—Orpheum (M. A. Tally, prop.; E. J. Tally, mgr.): March 13-20: James and Davis, Herr Vilmos Titkary, Bentham and Freeman, Thomas Sawmills, and the bioscope. Excellent business. V. Titkary, Davis and James, Blanch Freeman, Forber, and pictures 20-27; satisfactory; good attendance.

YOUNGSTOWN, O.—Park Theatre (Joseph Weber, mgr.): Mason and Mason closed week March 26 to fair houses. Next year they will present a new play, Snits and Fritz. The Great Lafayette 28 opened to S. R. O. Crane Brothers, Majestic Musical Four, Al. Ranis' dogs, Frey and Fields, Leon and Adeline, Sisters Beardsley, and kinetograph are also in the co.

CHEYENNE, WYO.—Crystal (George I. Adams and Otis Laurelle, mgrs.): Leoni and Leoni, J. Bryant, Bessie Louise King, the Randolphs, Frank Earl, and Master Charles Evans gave satisfaction to large business March 14-21. The Lees, Weston, Two Harts, Phyllis Courtney, Charles Evans, and the biographiscope 21-28.

WORCESTER, MASS.—Park (P. F. Shea and Alf T. Wilton, lessees and mgrs.): Ed M. Favor and Edith Sinclair headed a good bill March 21-26. Others were Johnson and Wells, Musical Thor, Swan and Bombard, Laveen and Cross, Harrigan, and the kinetograph. Good business. Fulton's Musical Comedy and Vaudeville co. 28-2.

WALLA WALLA, WASH.—Star (Vern La Vera, mgr.): Fair business March 14-20. The bill included the Amalia-Manola Family, who scored. Others were Mounte and Del Mar, Bessie La Vern, Moreland and Fagan, William Richards, Brown-Rastus co., and the polyscope.

SCRANTON, PA.—Star (Alf. G. Herrington, mgr.): Kentucky Belles pleased big business March 17-19; excellent performance. Cherry Blossoms 24-26; strong attraction; good business. Parisian Widows 31-2; big business; first-class attraction. Morning Glories 4-6.

MADISON, WIS.—Flom's Theatre (Fred Flom, mgr.): Week March 21: Ferguson and Passmore, Cassad and Deverne, Pearl Sisters, Russell and Dunbar, May Ashton. Week 28: Kleist, Don and Minnie May Thompson, Kraemer Sisters, Bessie Levoy, and Lester and Williams.

WINNIPEG, MAN.—Unique (Nash and Burrows, props.): Week March 14-19 crowded houses. Roland Travers in mysteries, Elsie Yates in illustrated songs. Lenert, ventriloquist, and moving pictures.——Edison (Nash and Burrows, props.): Lottie Somers, Bill Gallagher, Elsie Yates, the Lunds, and moving pictures.

TACOMA, WASH.—Vaudeville seems to be about the only entertainment that draws in Tacoma. The Edison and Empire are having good houses, and a third house is to be opened. Work on changing the building is now progressing.

LOUISVILLE, KY.—Rush's Bon Tons proved a drawing card at the New Buckingham week March 27-2. In the co. are Hughes and Haselton, Deveaux and Deveaux, Rosaire and Taft, Williams and Alecne, and the Orpheum Trio. Al. Reeves' co. 4.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Cherry Blossoms Burlesque co. March 21-23; good performances to large houses. Weber's Parisian Widows 28-30; good performance to large houses.

LEWISTON, PA.—Amber Montague, R. J. Erwood, and Joe H. Lee in their specialties were well received throughout their stay with the Erwood Stock co.

WINONA, MINN.—Bijou week March 21: Manton and Leclear, Mlle. St. Ormand, Herbert M. Davis, and Billy Garnely.

PORTLAND, ORE.—At the Park the features are the Pavilias, Cynthia, Ed and Kity Cagwin, Voicefer, and J. W. Myers.

RICHMOND, IND.—Phillips' Opera House (O. G. Murray, mgr.): Dainty Parce March 28 pleased capacity.

SALEM, ORE.—Edison's Theatre (F. A. Wilson, prop.): Week March 20-25: Robsart, Rossley and Rastelle, and Wilson.

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CORRESPONDENCE

(Continued from page 7.)

The King of Detectives, War on Women, The Heart of Colorado. Miss Bob White 6. Sousa's Band 14.

DOVER.—BAKER OPERA HOUSE (William H. Baker, mgr.): Conroy and Mack's Comedians March 21-26; small business; co. fair. Edward Waldmann in Dr. Jekyll and Mr. Hyde 2. England's Moving Pictures 4, 5. Galoni's Comedians 8.

NEW MEXICO.

ALBUQUERQUE.—ELKS' OPERA HOUSE (O. A. Matson, mgr.): Gamble Concert co. March 22 pleased good house. A Wise Woman 25; fair house; excellent performance. A Girl from Chili 5.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. P. Waring, mgr.): A Wise Woman March 23; large and enthusiastic audience. Eric of Sweden 12.

NEW YORK.

ELMIRA.—ITEMS: Four theatres are projected on paper to take the place of those recently destroyed by fire here. James N. Ward, a prominent attorney, announces that a syndicate of Elmira and New York capitalists has been formed to erect a $300,000 theatre and hotel at the corner of Main and Gray streets, overlooking Wisner Park. Mr. Ward states that the building plans are still in the hands of the architects, and that when they are finished the promoters will take steps to have the actual building operations completed as rapidly as possible. It is hoped to have the theatre ready for occupancy by Christmas. Colonel David C. Robinson, owner of the burned Lyceum, is taking steps to rebuild that house. E. C. Horn, a general contractor, and Tuller Chaffin, an architect, of 1440 Broadway, New York city, have been in the city for some time preparing plans for a new house on that site. The Auditorium Association will probably rebuild that house and a well-known firm of out-of-town managers have opened negotiations with local capitalists looking to the building of a new theatre at a point not heretofore mentioned. At least three theatres will doubtless result from the plans projected.—The Syracuse University Glee, Banjo, and Mandolin clubs gave a most excellent concert 29.—W. Charles Smith, manager of the Lyceum Theatre, and local representative of the Reis circuit, has opened splendidly appointed offices in the Robinson Building.
J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Peggy from Paris March 24 pleased large house. William Collier in The Dictator 25; good audience. King Dodo 26 drew fairly. The Earl of Pawtucket 4. Dockstader's Minstrels 5. Quincy Adams Sawyer 8. Lewis Morrison 9.——BASTABLE THEATRE (H. A. Hurtig, mgr.): A Man of the World 24-26 attracted fairly. Pickings from Puck, with Willard Simms featured, seemed to please good houses 28-30. The Lighthouse by the Sea 31-2. Sally in Our Alley 4, 5. James K. Hackett 6. Under Southern Skies 7-9.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): The Stock co. presented Thanksgiving Day, a new rural drama by Owen Davis, 28-2 to good business. The Charity Ball 4-9.——ITEMS: Edward J. Howe, Jr., late musical director for Wipsome Winnie, visited his home here 26 en route to join Buster Brown at Buffalo 28 in the same capacity.—John Shean, a Syracuse boy, was here ahead of Dockstader's Minstrels 28.
E. A. BRIDGMAN.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): The Lighthouse by the Sea was presented to good houses 28-30. The co. is to be commended, and the scenery elaborate. On 31-2 Pickings from Puck entertained good audiences. Under Southern Skies 4-6. James K. Hackett in The Crown Prince 7. Sally in Our Alley 8, 9.——BAKER THEATRE (John E. Boyle, mgr.): Davis-Boyle Stock co. in The Belle of Richmond 28-2 to good business. Sergeant James 4-9.——LYCEUM THEATRE (M. E. Wolff, mgr.): Walter Damrosch's New York Orchestra in Wagner's Parsifal 4. The Earl of Pawtucket 5, 6. Lewis Morrison 7.——COOK OPERA HOUSE (J. H. Moore, mgr.: W. B. McCallum, res. mgr.): Summer Stock co. opens 4-9 in The Girl I Left Behind Me.
J. W. CARRUTHERS.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Mordant-Humphrey co. opened their third week March 28 in The Manoeuvres of Jane to fair business, considering that it was Holy week. Miss Humphrey's Jane Nangle was a surprise to everybody. Support good, especially Robert Rogers, Richard Vivian, H. Ogden Crane, Louise Mackintosh, Louise Randolph, and Agnes Scott. Easter week, The Wife.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): His Brother's Crime filled house 24-26. Viola Allen played Twelfth Night 28 to crowded house. Born in the Blood 29, 30. David Harum 31.
CHARLES N. PHELPS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Fanburgh Stock co. March 21-26; satisfactory performances; good houses. King Dodo 25 delighted capacity; exceptionally good co. Clara Turner co. 28-2; initial appearance; co. very satisfactory; large houses. Morgan and Hoyt's Moving Pictures 4. James K. Hackett 5. Archie Boyd in Joshua Whitcomb 6, 7. Sign of the Cross 8. Earl of Pawtucket 9. Quincy Adams Sawyer 12. Lewis Morrison in Faust 13.——ITEM: The local lodge of Eagles presented a handsome umbrella and a gold mounted pipe to Will J. Kennedy, of the Fenburg Stock co. 22.
GEORGE C. MOON.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, mgr.): Harcourt Comedy co. March 21-26 closed with Wicked London, New York After Dark, Younger Brothers, Bank Robbers; fair business. Viola Allen in Twelfth Night 29; finely staged and acted; drew well; audience delighted. The Superstition of Sue 2. Corse Payton's Stock co. 4-9. The Earl of Pawtucket (return) 11. Mrs. Leslie Carter 13. Herrmann 15. Peck's Bad Boy 16.——ITEM: Mrs. James R. Waite died at her residence in this city March 31.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): Charles Hawtrey in Saucy Sally March 30 delighted fine audience. The Lighthouse by the Sea 4-6. Peck's Bad Boy 7-9.——LYCEUM THEATRE (R. H. Keller, mgr.): The Minister's Daughters 24-26; large and pleased audiences. J. K. Hackett 4. The Minister's Son 5, 6, 7-9. A Man of the World 11. Ward and Vokes 14-16. An Orphan's Prayer 19. Mrs. Leslie Carter 20. Haverly's Minstrels 22, 23.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Frankie Carpenter co. closed March 21-26 with Foxy Teddie to fair business. Sign of the Cross 4.——EMPIRE OPERA HOUSE (I. Mitchell, mgr.): Bennett-Moulton co. 28-2 opened with A Daughter of the People; satisfactory business; co. good. Plays: Outcasts of Society, The Belle of Virginia, Shipwrecked, The Lyndon Bank Robbery, The Strike at Murdock Mills, The Working Girl, 'Way Out Yonder.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Himmelein's Ideals closed March 21-26, playing last half of week Eagle's Nest, The Great Devereaux Case, In the Heart of the Storm, Canney's Cross Roads, The Slums of a Great City; performances very good; very large houses. Irene Myers co. 4-9.——CRYPTIC THEATRE (E. E. Hirsch, mgr.): Holty-Toity Burlesquers 9. Topsy-Turvy Burlesquers 23.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Pickings from Puck March 25; good performance. American Vitagraph co. 26 pleased light house. Chicago Stock co. 28-2; first part of week good business. Plays: A Prince of Tramps, Carmen, Resurrection. Vernon Stock co. 4-9. Stetson's U. T. C. 11. Hobart College Dramatic Club 12. Parsifal 13. Stevens' Minstrels 14. Gorton's Minstrels 27. Robert B. Mantell 28.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (M. Reis, lessee: J. J. Waters, res. mgr.): York State Folks March 26; excellent attraction; good business. Will H. Myers Stock co. 28-2 opened to good business; good co. Plays: A Ragged Hero, Through the Breakers, The Moonshiners, The Heart of Colorado, For Honor's Sake, As You Like It 7. Adelaide Thurston in Polly Primrose 8.

HORNELLSVILLE.—Dilger-Cornell co. opened for five nights March 28 with Resurrection to S. R. O. Princess of Patches also drew largely 29; co. giving good satisfaction. York State Folks to capacity 30; audience very enthusiastic; co. excellent. Adelaide Thurston 9.——ITEM: This is the home of Mrs. Arthur C. Sidman, who is with York State Folks, her husband's masterpiece, and she was the recipient of much social attention during her short stay here.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Archie Boyd in Joshua Whitcomb 5. Earl of Pawtucket 7. Peck's Bad Boy 11. English Daisy 12. Martin's U. T. C. 13. Herrmann the Great 16. Pickings from Puck 19.——ITEM: William De Lisle is visiting his parents in our city Holy Week. He joins the Bennett and Moulton co. at Hudson, N. Y., 3.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, mgr.): Peggy from Paris completely filled house March 25; delighted audience. Howard Stock co. 28-2 (except 1) opened in Cumberland '61 to S. R. O., followed by 'Outlaw Joe, Possum Ridge; first half of week; co. good. Faust 1. Sign of the Cross 5. Quincy Adams Sawyer 13. Bowery After Dark 14.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): E. V. Phelan co. March 28-2; good business. Plays: Planter's Wife, Still Alarm, On the Wabash, The Road to Ruin, Resurrection, Streets of New York, Led Astray, Southern Romance, Forgiven, York State Folks 5. Dockstader's Minstrels 6.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): E. V. Phelan stock co. March 24-26 pleased crowded houses. Plays: The Still Alarm, The Planter's Wife, The Road to Ruin, On the Wabash, Alvin Joslin failed to please good house 28. Peck's Bad Boy 4.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Maynard Stock co. March 28-30, presenting Two Orphans, Two Fools Met, Adrift in New York; good performances; fair business. Hadley's Moving Pictures 2. A Royal Slave 6. Stetson's U. T. C. 13. Gorton's Minstrels 23.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Quincy Adams Sawyer 5. Sign of the Cross 7. Earl of Pawtucket 8. Terry McGovern in The Bowery After Dark 12. The Orphan's Prayer 13. Ward and Vokes 15. Lewis Morrison in Faust 16. Mrs. Leslie Carter in Du Barry 18. Katherine Rober co. 19-23.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): The Minister's Son 4. Morgan and Hoyt 5. Zazel and Vernon 9. Katherine Rober 11-16. Jack's Royal Princess 18. May Fisk co. 20. Pickings from Puck 25.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Miss Bob White March 26; full house. Charles Hawtrey in Saucy Sally 28; good co.; light house. E. H. Sothern in The Proud Prince 4. Archie Boyd in Joshua Whitcomb 9.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Zephra (local) March 24-26; fair business; pleasing performance. A Minister's Son 31. Frankie Carpenter co. 4-9. Quincy Adams Sawyer 11. Herrmann the Great 14.

PORT JERVIS.—CASINO THEATRE (O. S. Hathaway, mgr.; W. A. Kadel, res. mgr.): Conroy and Mack co. March 18, 19 pleased; business good. The Burglar 23; medium business; excellent co. Quincy Adams Sawyer 8.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): Guy Brothers' Minstrels March 23; light house; poor co. When Johnny Comes Marching Home 25; capacity; satisfaction. Himmelein's Ideals 4-9.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Miss Bob White March 24; good house; pleased. Murray and Mackey co., 4-9.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Quincy Adams Sawyer 9. Morrison's Faust 19.——ITEM: About two hundred went from here to Utica during week March 21 to see Ben Hur.

NEW ROCHELLE.—THEATRE (D. F. O'Connor, mgr.): Clara Bloodgood March 26 to capacity; representative and appreciative audience. John Drew 21.

MALONE.—OPERA HOUSE (H. A. Putnam, mgr.): Stetson's U. T. C. March 29 to full house. Thomas A. McGue and amateur co. in The Wizard of the Nile 7, 8; first day's advance sale $600.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Sign of the Cross March 24 pleased fair house. Great Powell 28, 29 pleased fair houses. Silver Slipper 4.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): National Stock co. March 21-26; good business. Buy Brothers' Minstrels 8. Wealth and Poverty 12. Reuben in New York 20.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Charles Hawtrey in Saucy Sally March 29; medium audience; excellent performance.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Stetson's U. T. C. March 30; good business. Dockstader's Minstrels 4. Silver Slipper 6.

BOONVILLE.—COMSTOCK OPERA HOUSE (Traffarn and Sawyer, mgrs.): Pickings from Puck 4. Alvin Joslin 11.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): The Beauty Doctor (return) 11. Gorton's Minstrels 19. A Homespun Heart 26.

BINGHAMTON.—BIJOU THEATRE (J. P. E. Clark, mgr.): Alvin Joslin March 24-26; crowded houses. Peck's Bad Boy 1, 2. Phelan Stock co. 4-9.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman, lessee; George Shreiner, mgr.): A Royal Slave March 30; good business.

LYONS.—MEMORIAL THEATRE (Burt C. Ohman, mgr.): A Royal Slave 5. Stevens' Minstrels 8.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Earl of Pawtucket 4.

LOWVILLE.—OPERA HOUSE (W. H. Egleton, mgr.): Pickings from Puck 5.

CLYDE.—OPERA HOUSE (W. C. Nichols, acting mgr.): U. T. C. 7.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.):: Peck's Bad Boy March 31.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): A Royal Slave 5.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): Howard Stock co. 4-9.

FORT PLAIN.—FRITCHER OPERA HOUSE (Nelson Smith, mgr.): Porter White in Faust 2.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (Whitlock Brothers, mgrs.): Payton Sisters co. March 21-26. Plays: Man of Mystery, In the Land of the Czar, A Husband on Salary, The Planter's Wife, Utah, Little Alabama, Sleeping Beauty, A Quaker Wedding; good houses; pleased. The James Boys in Missouri 2. Wizard of Oz 4. Tim Murphy 8.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. H. Hill and Son, mgrs.): Edsall-Winthorpe Stock co. March 21-26 in Power of Man, Brother Against Brother, Village by the Sea, Gold King; pleased good business. Why Women Sin 30.

GREENSBORO.—GRAND OPERA HOUSE (Marx S. Nathan, res. mgr.): Why Women Sin March 25, 26; good co.; well pleased light business. James Boys in Missouri 30. Barlow and Wilson's Minstrels 31.

WINSTON-SALEM.—ELKS' AUDITORIUM (J. M. Wilson, mgr.): Why Women Sin March 25; co. excellent; business good. Barlow and Wilson's Minstrels 1.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Why Women Sin March 31. Ferguson Stock co. 4-10.

DURHAM.—OPERA HOUSE (W. F. Freeland, mgr.): Why Women Sin March 29; performance good; full house.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Howard Kyle in Rosemary March 23; light business; pleasing presentation. The Burglar 30. Brown's in Town 1. When Knighthood Was in Flower 15.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): Weary Willie Walker March 25; poor co.; very small audience. Gordon and Bennett's Royal Slave 28; capacity; fine co.; artistic performance. Brown's in Town 6. Olympia Stock co. 11-13. Thoroughbred Tramp 16.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): Florence Stone March 25 canceled. The Burglar 28; poor co and business. Brown's in Town 4. Roselle Knott in When Knighthood Was in Flower 16.

MANDAN.—OPERA HOUSE (Kennelly, mgr.): Chicago Ladies' Quartette March 23; very fine entertainment. Columbia Comic Opera co. 1, 2. Brown's in Town 9. U. T. C. 20.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): The Rogers Brothers March 24; fair performance; capacity. Amelia Bingham 2. Checkers 6. Julia Marlowe 7.——PARK THEATRE (G. P. Burrows, mgr.): Over Niagara Falls 24-26; excellent offering; pleased capacity. A Homespun Heart 28-30; usual Hal Reid success; business excellent. East Lynne 31-2. The Fatal Wedding 4-6.——ITEM: Sale of tickets for the Elks' high priced vaudeville show at Victoria Theatre 14-16 indicates enormous houses for these dates.
LUCIEN A. SOWARD.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): Simple Simon 23; fair house in continuous laughter; pleased. Dainty Paree 25; fair house; one of the best burlesque cos. seen in years. In Gay Paree 30. A Homespun Heart 31.
WILLIAM H. McGOWN.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): The Little Church Around the Corner March 24; fair house; pleased. Mildred Holland in The Triumph of an Empress 31. Lewis Morrison in Faust 2. A Chinese Honeymoon 4. Howard Kyle in Rosemary 8. The Fatal Wedding 9. The Parish Priest 11. Kidnapped in New York 13. Katzenjammer Kids 16. Mrs. Leslie Carter in Du Barry 28.——PARK THEATRE (Joseph Weber, mgr.): Mason and Mason 21-26; fair houses.——ITEMS: Si Broughton, of The Little Church Around the Corner, was given a warm welcome by local friends. They presented him with a gold headed cane, taking him completely by surprise.—A booking with Lewis Morrison and Mildred Holland for the same night found both agents here on the same day waiting for word from the New York office. The affair was finally settled. Through the courtesy of the trust Mildred Holland was compelled to change the date of her appearance here to accommodate Lewis Morrison.—Robert Mantell, booked here 7, has canceled by request of Mantell's manager. Cincinnati for a week 3 will be played.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, mgr.): Miss Bob White March 11 pleased full house. York State Folks 12; good performance and business. Why Women Sin 14; good co.; fair business. Adelaide Thurston 16 pleased capacity. The Beauty Doctor (return) 18; very fine performance; excellent co. The Katzenjammer Kids 19; fair business and co. Van Dyke and Eaton Stock co. 21-26 to fair business in Under Sealed Orders, Across the Desert, Over the Hill to the Poorhouse, A Lion's Heart, Faust, Carmen, The Three Musketeers; good co. At the Old Cross Roads 28 to S. R. O.; pleasing performance. In Convict Stripes 29; light house; fair co. Lewis Morrison in Faust 1. The Little Homestead 2. Estelle Kennedy 4-9. Lyman Twins 11. The Fatal Wedding 13. Mildred Holland 16. Eight Bells 21. Lost River 22. Quincy Adams Sawyer 23. Alberta Gallatin 28. Othello 29.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): E. H. Sothern in The Proud Prince March 28, large audience; performance excellent. Lewis Morrison in Faust 29; small attendance; performance medium. Mildred Holland 4. As You Like It 8.——GRAND OPERA HOUSE (I. K. Albaugh, mgr.): In Convict Stripes 24-26 satisfied fair attendance. Barney Gilmore in Kidnapped in New York 28-30; co. fair; attendance satisfactory. From Rags to Riches 31-2. The Fatal Wedding 4-6. Through Fire and Water 7-9.——ITEM: E. H. Sothern bravely took his part in The Proud Prince 28, although he was suffering with a sprained ankle, having been unable to appear the latter part of the previous week at the Cleveland Euclid Avenue Opera House.

WARREN.—OPERA HOUSE (Dana Brothers and Leslie, mgrs.): Human Hearts March 12; fair crowd; good performance. All a Mistake 23; small house. Great Lafayette 26; good audience; pleasing performance. Carner Stock co. 28-30. Plays: Cast Adrift, Sentenced for Life, Brother Against Brother, California; satisfaction given to good audiences. Mildred Holland 1. Gorton's Minstrels 13. Keller-Williams Stock co. 18-23. Heart of Maryland 25.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Alberta Gallatin in Ghosts 4. Othello 20.——ITEM: Alberta Gallatin and co. spent Holy week in Gallipolis, O. Miss Gallatin was born and raised near Gallipolis and has many relatives in that section. She took the opportunity of the week's rest to visit her childhood scenes and other points of interest in and about Gallipolis.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): At the Old Cross Roads March 25; good co.; pleased well filled house. The Old Plantation 26; two performances; good houses; moderately well pleased. E. H. Sothern in The Proud Prince 29. Mr. Sothern and co. were highly appreciated as actors by a representative audience, but the play was not liked. Morrison's Faust 30 canceled.

PORTSMOUTH.—GRAND OPERA HOUSE Harry C. Gordon, mgr.): Royer Brothers in Next Door March 24 failed to please good house. Alberta Gallatin in Ghosts 25; undeservedly small house; excellent performance. The Game Keeper 26 pleased fair business; good performance. Burgomaster 4. Hi Henry's Minstrels 6.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Alberta Gallatin in Ghosts March 24; small house; splendidly acted. The Burgomaster 26, matinee and night; good business; co. good. Amelia Bingham in Olympe 1. The Power Behind the Throne 5. Albino's Vaudeville co. 7-9. Marie Wainwright 12. Lost River 17. Joseph Jefferson 23.

GREENFIELD.—OPERA HOUSE (H. L. O'Brien, mgr.): In Convict Stripes March 21; good house; co. good. Boardman-Kane co. 28-30 presented Our American Cousin, A Father's Curse, Lost in London; light business; poor satisfaction. Legally Dead 2.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Stetson's U. T. C. March 24; good business. Hoosier Girl 25; fair house. Our New Minister 4. Dyias Trio 7. Gorton's Minstrels 11. Count of Mounte Cristo 13. Royal Slave 18. Boone-Yaki 26. Chinese Honeymoon 27.

CAMBRIDGE.—COLONIAL THEATRE (H. B. Marston, mgr.): The Beauty Doctor March 22; fair attendance and performances. Adelaide Thurston in Polly Primrose 25; good business; pleased. Lyman Twins 3.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): Russell's Comedians 31-2.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Convict Stripes March 22 pleased large audience. Great Lafayette 23, 24; excellent co. and attraction; S. R. O. Two Merry Tramps 28; poor performance to crowded house. Chinese Honeymoon 6. The Burgomaster 9. The Storks 14.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): At the Old Cross Roads March 24; good co.; pleased full house. Sam Jones 25; packed house. The Little Homestead 7. Count of Monte Cristo 16. Marie Wainwright in Twelfth Night 21.

NILES.—VERBECK THEATRE (George H. Verbeck, gen. mgr.; Rollin M. Haun, local mgr.): Will H. Myers Stock co. March 21-26; good co. and business; excellent specialties. Plays: Through the Breakers, The Moonshiners, For Honor's Sake, A Ragged Hero, Beyond the Lines, Great Lafayette 4.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): House dark indefinitely due to extensive improvements.——ITEM: Managers Tannehill and Henry are making Lancaster their headquarters for their wagon show the ensuing season, and have quite a few good turns booked.

NEWARK.—AUDITORIUM (J. B. Rosebrough, mgr.): Howard-Dorset co. March 21-26; good business. Plays: The Golden Giant Mine, The Man from Mexico, Eagle's Nest, Grit the Newsboy, My Lady Nell, An Innocent Sinner.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): In Convict Stripes March 30; fair business. The Little Homestead 31. Carner Stock co. 4-9. The Power Behind the Throne 14. Mildred Holland 18. Heart of Maryland 28.

ZANESVILLE.—THE WELLER (J. G. England, mgr.): The Burgomaster March 25 pleased large audience. Adelaide Thurston 26; co. and business good. Lewis Morrison 28; fair house; satisfaction. Chinese Honeymoon 30. Spotless Town 6.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, mgrs.): Katzenjammer Kids March 21; good house and performance. Kate Claxton 9. Monte Cristo 16. Robert B. Mantell changed from 4 to later date.

BELLEFONTAINE.—GRAND OPERA HOUSE (S. R. Thompson, mgr.): My Friend from Arkansaw drew a small audience March 24; performance pleased. Dainty Paree Burlesquers 26; large house; pleased. A Homespun Heart 2.

ATHENS.—OPERA HOUSE (I. W. Slaughter, acting mgr.): Legally Dead March 28 pleased fair business. The Royal Pathfinders 7. Katherine Willard in The Power Behind the Throne 16.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Silver Slipper March 26; good business; pleasing performance. Gross and Lyall National Stock co. 4-6.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Katherine Willard in The Power Behind the Throne 11. Marie Wainwright in Twelfth Night 16.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardouff, mgr.): Simple Simon March 24; good performance and business. Katzenjammer Kids 5. Clara Turpen Grimes 7.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Loyer, mgr.): Hoosier Girl March 24; fair house; good co. Old Plantation 28; fair house. Little Homestead 14.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Oliver Twist (local) 7. Russell's Comedians 11-13. Monte Cristo 15. Dale and West's Minstrels 18.

MARIETTA.—AUDITORIUM (L. M. Lachs, mgr.): The Rivals March 21; fair audience; good attraction. Mildred Holland 9. Alberta Gallatin 12. Eight Bells 16.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staub, mgr.): The Hoosier Girl March 15 pleased fair house.

MOUNT VERNON.—STRUBLE THEATRE H. L. Bowers, mgr.): Cross-Lyall National Stock co. March 18, 19; fair business and co.

COSHOCTON.—SIXTH STREET THEATRE (Joe Callahan, mgr.): Little Homestead 5. The Burgomaster 8. Trip to the Moon (local) 15-17.

BOWLING GREEN.—CHIDESTER THEATRE (J. T. Hutchinson, mgr.): Two Merry Tramps March 29; crowded house; fair co.

FREMONT.—OPERA HOUSE (Helm and Haynes, mgrs.): Stetson's U. T. C. March 26; large business. Burgomaster 12.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Simple Simon March 26; failed to please two small houses. Victor Herbert 4.

JACKSON.—GRAND OPERA HOUSE (F. M. Stevenson, mgr.): The Game Keeper March 26 pleased fair house.

MARION.—GRAND OPERA HOUSE (Charles F. Perry, mgr.): Dainty Paree Burlesquers March 24 pleased fair house. The Hoosier Girl 6.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): Royer Brothers March 21.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Legally Dead 6.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): The Game Keeper 2.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): The Power Behind the Throne 9.

OKLAHOMA TERRITORY.

CHANDLER.—EGBERT OPERA HOUSE (J. J. Egbert, mgr.): Andrews Opera co. in Birds of a Feather March 25; good performance; fair house.——ITEM: Egbert Opera House opened Dec. 29 with Helen Grantley in In the Palace of the King; good business from date of opening.

SHAWNEE.—OPERA HOUSE (Becker Brothers, mgrs.): Tolsom Stock co. March 21-26. Plays: Princess of Patches, All for Gold, An Unequal Match, The New South, Americans Abroad, The Sleeping City; good co.; fair business. Old Arkansaw 2.

OREGON.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Ed Redmond co. March 14-25; excellent co.; S. R. O. Plays: Davy Crockett, Lighthouse Robbery, The Man of Mystery, Love and Friendship, Prince Romiro, Risen from the Dead, The Bosom Friend of Bowser, The Chicago Tramp, Miss Hursey from Jersey.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): Eli Perkins March 19 pleased small house. The Game Keeper 30; excellent co.; small business.

PENDLETON.—FRAZER'S THEATRE (K. J. Taylor, mgr.): Richard and Pringle's Georgia Minstrels March 22; good business fair performance. Clara Mathes co. 28-2.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (C. Niles Levenberg, mgr.): Albee Stock co. re-opened Castle March 28-2 to good business, considering Holy Week; play was well staged; co. good. Young Mrs. Winthrop 4-9.——MUSIC HALL (Charles Levenberg, mgr.): Albee Stock and professional talent in grand sacred concert Sunday, 3.——NEW PAWTUCKET THEATRE: Stock co. in a dozen bills. Rooms to Let and A Farmer's Daughter, March 28-2 to fair business. McElroy, Butterfield and Hammond appeared in the one-act farce, Monte Cristo 4-9.

NEWPORT.—OPERA HOUSE (Cann and Cross, mgrs.): A Texas Steer March 25; fair performance; poor house. Under Southern Skies 24; fine co.; deserving better business. An English Daisy 25 drew and pleased well. The Village Parson 28 to light house. Fiske Stock co. 28-2 (except 30), presenting A Soldier of the Empire, Breaking the Ban, Knobs o' Tennessee, The Clemenceau Case, Dr. Jekyll and Mr. Hyde; good business; co. is headed by Earle C. Simmons, of Newport. Mrs. Leslie Carter in Du Barry 31. When Johnny Comes Marching Home 5.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Girls Will Be Girls March 25; good house well pleased. Nance O'Neil (return) 26; good house. Aubrey Stock co. 4-9. David Harum 11. Real Widow Brown 13. Girls Will Be Girls (return) 14. Quincy Adams Sawyer 16.

RIVERPOINT.—THORNTON OPERA HOUSE (J. H. Thornton, mgr.): A Texas Steer March 25; good satisfaction; fair audience. Side Tracked 5. David Harum 9. Rentfrow's Comedy co. in repertoire 11-16.

WESTERLY.—OPERA HOUSE (C. B. Bliven, mgr.): Side Tracked 2. Fiske Stock co. 4-9.

PENNSYLVANIA.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Robert Edeson in Ranson's Folly March 24 delighted large audience; excellent performance. Checkers 25; strong attraction; large houses; excellent co. Ben Hur 28-2; good business; pleased. Herrmann 4. E. H. Sothern 7. Chaperons 9.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): The Fast Mail 24-26; good business; fair co. The Power of the Cross 28-30; good houses; fair co. The Moonshiner's Daughter 31-2; good co.; fair business. By Right of Sword 4-6. Joe Welch 7-9.——DIXIE'S (Henry F. Dixie, mgr.): An Heiress to Millions 24-26; satisfactory performance; good business. Man to Man 31-2. The Voice of the Mountain 4-6.——ITEM: Tom L. Wilson, press agent of the Lyceum and the Academy of Music, has resigned to take the advance with Walter L. Main's Circus.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, mgrs.): Phelan Stock co. pleased large houses March 21-26. They played an extra engagement here 28, presenting On the Wabash, Beware of Men, to large houses. Culhane, Chase and Weston's Minstrels pleased two good audiences 29. Miss Bob White 30 was sung here for the fourth time to large house. Topsy-Turvy canceled 31. The Devil's Daughter 2. Chester De Vonde Stock co. 4-9. Cook-Church co. 11-16 (except 13). Foxy Grandpa 13.——ITEMS: Phelan Stock co. laid off here 29.—Mgr. C. A. Yecker went to New York city 30.—Mgr. John B. Peoples is busy preparing for the opening of Woolworth Roof-Garden May 2.—Tom Dailey, of this city, will rejoin Ringling Brothers' Circus at Chicago 4.

PITTSTON.—LYRIC THEATRE (H. J. Sinclair, res. mgr.): Vernon Stock co. March 28-2 opened with Faust to large audience; poor co.; specialties fair. Other plays: The Green Hills of Erin, The Strange Adventures of Miss Brown, Worldly Ways, A Debt of Honor, A Spotted Calf, Two Married Women, Lady Audley's Secret, East Lynne, In Montana, Shadows of New York, The Moonshiner's Daughter 5. Sam Jack's Burlesquers 6.——NEW BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Richard Golden in King Dodo March 23; good business and performance. Kellar 24; crowded house; fine performance; audience delighted. Quincy Adams Sawyer 7.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): Our New Minister March 25 pleased small house; excellent co.; deserved better patronage. Our New Minister (return) 31. Kellar 4. Quincy Adams Sawyer 6. The Beauty Doctor 9. J. W. Gilbert's Gettysburg 13. Robert Mantell in The Light of Other Days 20.——ITEMS: Miss Bertha Duffy, who was left behind here with the grip by Miss Bob White co., has recovered enough to enable her to rejoin the co.—Kellar, the magician, is laying off during Holy Week, and has his traps stored in the Temple Theatre here.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): Why Women Sin March 11 pleased good house. Murray and Mackey 14-18 pleased good houses. Plays: Blue Grass of Kentucky, The Power of the Church, The Exile, Captain Herne, U. S. A.; Younger Brothers, Just Before Dawn, The Defaulter; co. played to largest Wednesday matinee in history of house. Quincy Adams Sawyer 22; very good business; cast weak in some parts. Beauty Doctor 25 delighted full house. The Little Homestead 28; fair performance to fair business. Through the Centre of the Earth (return) 4. Cutter-Williams Stock co. 11-16.

HARRISBURG.—NEW LYCEUM THE

Burlesque co. 28; good house; poor performance. E. H. Sothern 5.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, mgr.): The Irish Pawnbrokers March 26; good house. Cook-Church co. 28-2. Plays: The Power of Love, An Actor's Romance, A Rough Rider's Romance, American Dollars, East Lynne, Romeo and Juliet, Gypsy Jack, and The Dice of Death; large business. Two Orphans 4. The Storks 7. Keller 9.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): Why Women Sin March 25; good business; performance very satisfactory. Quincy Adams Sawyer 29; good business; fair performance. Sam T. Jack's Burlesque co. 31; satisfactory performance; fair business. Mamie Flemming co. 4-6 canceled. Culhane, Chase and Weston's Minstrels 11. The Volunteer Organist 14.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (James J. Quirk, mgr.): Man to Man March 30; co. and business poor. Quincy Adams Sawyer 4.——ITEMS: The Hersker New Theatre has closed for the season and will begin shortly to undergo extensive repairs.—When Reuben Comes to Town closed in this city 19.

ALLENTOWN.—LYRIC THEATRE (Mishler and Horman, mgrs.): Fadette's Women's Orchestra March 24 pleased large audience. Haverly's Minstrels 25; two performances; good business. A Country Girl drew large audiences 26; excellent attraction. Emma Bunting co. opened 28-2 in The Prince of Patches; large audience. Payton Stock co. 4-9.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): East Lynne March 26 pleased good houses. London Gaiety Girls 9.——COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Charles, mgr.): Irish Pawnbrokers 28; good performance; poor business. Way Down East 24 pleased fair house. The Beauty Doctor 1. Volunteer Organist 2.

SHARON.—MORGAN GRAND OPERA HOUSE (T. S. Morgan, mgr.): Two Merry Tramps March 24; fair house and co. At the Old Cross Roads March 28; good house; best of satisfaction. The Volunteer Organist 29; good house; pleasing co. Mildred Holland 30. Will H. Myers Stock co. 4-9.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Way Down East closed season here March 26; excellent co.; two big houses. Culhane, Chase and Weston's Minstrels 29 failed to appear. The Burlesquers 5. Chester De Vonde 6. Pauline (hypnotist) 7-9. Damon and Pythias 12.

MOUNT CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Mamie Flemming co. March 24-26; good shows; fair business. Plays: Gold King, Peculiar Predicament, Kathleen Mavourneen, Yankee Ben, Quincy Adams Sawyer 28; fair co. and house. Sam T. Jack 29; poor house and co. Erwood Stock co. 4-6.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downer and Hamilton, mgrs.): Burke-McCain co. March 21-26, presenting Prisoner of Windom, A Soldier in the Ranks, A Man in the Overalls, Honor Among Thieves, From Mill to Mansion, My Friend Hogan; good co.; fair business.

BELLE VERNON.—OPERA HOUSE (Elson Hommel, mgr.): Way Down East March 23; large house; advanced prices; very fine performance. Cutler and Williams Stock co. 28-2. Opening bills: A Man of Mystery, In the Eyes of the World; good co.; big business.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Mildred Holland in The Triumph of An Empress March 28; large attendance; pleased. Quincy Adams Sawyer 29; good business; capable co. A Chinese Honeymoon 2. Van Dyke and Eaton 4-9. A Royal Slave 12. Robert B. Mantell 14.

CHESTER.—GRAND OPERA HOUSE (Charles Hargreaves, mgr.): Way of the Transgressor March 24; fair house. Oriental Burlesquers 25; good house. Joe Welsh in The Peddler 26; pleased house. The Night Owls 2. Cook-Church co. opens in repertoire with An Actor's Romance 4-9.

BRADFORD.—NEW BRADFORD THEATRE (Fred H. Marcelle, mgr.): York State Folks March 25 pleased large house. Our New Minister (return) 28 satisfied good audience. Quincy Adams Sawyer 30; mediocre co.; fair business. As You Like It 6. Adelaide Thurston 7. Chester De Vonde 11-16.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Mordant-Humphrey co. in Buried at Sea March 17 failed to appear. Thelma changed from 21 to April 20. Sam T. Jack's Burlesque co. 5. Stetson's U. T. C. 8. London Gaiety Girls 11.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): The Beauty Doctor March 24 drew full house and pleased. The Little Homestead 26; good co. and business. A Fatal Step 2. Wilbur-Mack Stock co. 4-9.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vandersllice, mgr.): Watson's Oriental Burlesque co. March 24; good business and co. Buried Alive 26 delighted audience. Culhane, Chase and Weston's Minstrels 5.

MILTON.—OPERA HOUSE (A. J. Blair, mgr.): The Resurrection March 26; light house pleased. Erwood Stock co. 28-30. Plays: Mortgaged Slave, Rocky Mountain Waif, Down the Slope; poor business; weak co.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): The Little Homestead March 17; fair performance; same house. Elks' Minstrels 22, 23; fine performances; fashionable audiences; receipts, $1,200. Kellar 16.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Haverly's Minstrels March 24; excellent performance; good house. Why Women Sin 26 pleased two good houses. Aubrey Stock co. 4, 6-9. Quincy Adams Sawyer 5.

PUNXSUTAWNEY.—OPERA HOUSE (C. W. Park, mgr.): Sam T. Jack's Burlesquers March 24; good house and co. Fatal Step, 26; poor house; co. fair. Damon and Pythias 14.

BUTLER.—LYNDORA THEATRE (J. J. Frank, mgr.): Mildred Holland March 25; good co.; fair business. Mr. Jolly of Joliet 5. Lyman Brothers 8. Wilbur-Mack co. 11-15.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): Fadette's Ladies' Orchestra March 28; fair business; excellent band. Grove (hypnotist) 30 pleased fair business.

LEBANON.—ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): The Way of the Transgressor March 26; good house and co. Driven from Home 6.

CARLISLE.—OPERA HOUSE (William H. Bretz, mgr.): Creatore's Band March 25 gave a fine concert which greatly pleased a good house. Topsy-Turvy Burlesquers 6.

TITUSVILLE.—VERBECK THEATRE (T. L. Hobart, mgr.): Volunteer Organist March 25; excellent co.; pleased rather light house. Quincy Adams Sawyer 4. Adelaide Thurston in Polly Primrose 6.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Our New Minister March 29 pleased select audience. The Beauty Doctor (return) 4. Kellar 6. Quincy Adams Sawyer 9. Chinese Honeymoon May 2.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Our New Minister March 24; good co.; fair house. Kellar 5. The Beauty Doctor (return) 7.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Quincy Adams Sawyer March 24 to capacity; satisfactory performance.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Emma Bunting March 25; good house and co. Miss Bob White (return) 9.

READING.—ACADEMY OF MUSIC (John D. Mishler, mgr.): Faust March 23. Checkers 24. A Break for Liberty 28.

BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, mgr.): Parish Priest 4. Herrmann 7. Moonshiner's Daughter 9.

BARNESBORO.—OPERA HOUSE (Frederick Morley, mgr.): Sunset Mines 9. A Wife's Mistake 11 canceled.

CARBONDALE.—OPERA HOUSE (G. W. Lowder, mgr.): As You Like It 2. The Moonshiner's Daughter 4. Vernon Stock co. 11-16.

RIDGWAY.—OPERA HOUSE (James E. Maginnis, mgr.): York State Folks March 28 pleased large audience. Quincy Adams Sawyer 8.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, lessee and mgr.): The Volunteer Organist March 29 pleased large audience.

TYRONE.—ACADEMY OF MUSIC (E. J. Pruner, mgr.): Kellar 8.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Quincy Adams Sawyer 12.

BROWNSVILLE.—THREE TOWNS THEATRE (Robert Graham, mgr): Colonial Motion Picture co. 4.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (Smithdeal and Drown, mgrs.): Mr. Beresford in The Professor's Love Story March 22; excellent performance; enthusiastic audience.

SPARTANBURG.—GREENEWALD'S THEATRE (Max Greenewald, mgr.): Damon and Pythias March 23; fair business; very poor performance. James Boys in Missouri 4. Tim Murphy 9.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Wizard of Oz March 30; S. R. O.; good co.; delighted audience. Tim Murphy 5. Joseph Jefferson 6. Nancy Brown 7.

GREENVILLE.—GRAND OPERA HOUSE (B. S. Whitmire, mgr.): Damon and Pythias March 25; good co.; fair business. Wizard of Oz 2.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (Charles Gottschalk, mgr.): The Man from Sweden March 24; fair house and co.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): The Burglar March 23. Circus Girl 24; fair co. and business.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheetz, mgr.): Eight Bells March 23; good house; fair co. Bertha Galland 31. Ezra Kendall 18.——GRAND OPERA HOUSE (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in Tarrytown Widow 28-2, drawing large and well pleased audiences. Jim Bludso 4-9.——ITEM: Boyle Stock co. will present Camille 8 as complimentary benefit to J. Gordon Edwards.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Eight Bells March 22; business and performance good. Wizard of Oz 23; good performance; packed house. Funny Mr. Dooley 26 canceled. Gagnon-Pollock Stock co. 28-2. Hoyt's Comedy co. 4-9. Black Patti 14.

BRISTOL.—HARMELING OPERA HOUSE (Taylor and Fowler, mgrs.): Damon and Pythias March 28 disappointed small house. Egyptian of Pompeii 30; small audience; pleased; Ralph Bingham (entertainer) 5.

JACKSON.—MARLOWE THEATRE (Woerner and Tuchfield, mgrs.): At Valley Forge March 25; fair performance; small audience. Lost River 31. The Merchant of Venice 28. Harris-Parkinson Stock co. opens the Spring season 4 for five weeks.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): Wizard of Oz March 28 to packed house. Payton Sisters opened 28-2, presenting A Man of Mystery to good house.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Lost River March 21 pleased fair attendance. Bertha Galland in Dorothy Vernon of Haddon Hall 22; excellent performance; good attendance. The New Dominion 29; satisfactory; fair audience. Marie Fountain Theatre co. 27-2. The Vinegar Buyer 7. A Friend of the Family 9, 10. Hoity-Toity 11. A Girl from Dixie 15.——EMPIRE OPERA HOUSE (W. A. Lane, mgr.): Harry Stubbs Stock co. 20-27 in Pink Dominoes to exceptionally light attendance; fair.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): Bertha Galland, with a capable co., in Dorothy Vernon of Haddon Hall pleased large and fashionable audience March 22. Lost River 23. Marie Fountain Stock co. 24-26, presenting For Baby's Sake, Dangers of a Great City, Cinderella; fair houses.——EMPIRE: Spooner Dramatic co. in Tobias Craig and Camille 21-26; fair business. Ben Bolt and East Lynne 27-2.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): The Telephone Girl was presented March 21 to fair sized audience; performance not up to average. Georgia Camp Meeting 24 to well filled house; pleasing entertainment. Bertha Galland in Dorothy Vernon of Haddon Hall 25 to full house; play one of the best seen here this season; co. strong; scenic effect superb.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Alice Carey Concert co. did big business March 17; seemed to please. The Four Cohans made big hit in presenting Running for Office 21; very large attendance. Bertha Galland in Dorothy Vernon 25; support good; performance excellent; big business.

EL PASO.—MYARS OPERA HOUSE (L. M. Rogers, mgr.): Handler's Comedians March 20-26 in A Man of Mystery, Two Married Women, An Arizona Girl, A Convict's Daughter, Reaping the Harvest, A Cheerful Liar; fair houses. The Kitties 28, Maloney's Wedding 31.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): A Life's Mistake March 21 failed to appear. Alice in Wonderland (local) 22; packed house. A Georgia Camp Meeting 23; good co. and business. Spedden Paige Comedy co. 4-8.——ITEM: The Woodmen will hold a street fair here 4-9.

CLEBURNE.—BROWN'S OPERA HOUSE (John C. Brown, mgr.): St. Joseph's Dramatic Club March 21; satisfactory performance to good business.——COURT HOUSE: Ashley Rush co., supporting Caroline Klohn, in A Girl from Chicago 30. Buckskin Bill's Wild West 8.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, mgr.): Sadie Martinot in His Excellency the Governor March 12; good business; performance fair. Marie Fountain co. 14; business and performance very good.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): Four Cohans in Running for Office March 18 delighted crowded house. Clay Clement in The New Dominion 25 pleased large audience. Kilties' Band 1. A Friend of the Family 12.

HENDERSON.—OPERA HOUSE (De Lamar and Durdin, mgrs.): Henderson Musical Minstrels, under direction Dave Derdin, of Hillsboro, to packed house; performance excellent. Wagner Quartette 5 canceled.

CORSICANA.—MERCHANTS OPERA HOUSE (L. C. Revare, mgr.): Four Cohans highly entertained largest house of season March 22. Clay Clement in The New Dominion pleased small house 24. Spedden and Page 31-2.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Bertha Galland in Dorothy Vernon of Haddon Hall March 21 pleased fair audience. Lost River 24; rather light house; satisfactory performance.

DENISON.—OPERA HOUSE (M. L. Eppstein, mgr.): Georgia Camp Meeting March 19; fair co.; good house. Four Cohans 23; S. R. O.; excellent co. Alice in Wonderland (local) 25, 26; packed houses. Jack C. Taylor co. 28-31.

SULPHUR SPRINGS.—MAIN STREET OPERA HOUSE (W. S. Morehead, mgr.): Jack C. Taylor co. March 21-26; good co.; pleased the people; good business.

SHERMAN.—OPERA HOUSE (M. Sarasan, mgr.): Della Pringle co. March 21-26; good business pleased. Plays: Dangers of a Great City, The Sultan's Daughter, The Guilty Wife, Thelma, The Pace that Kills.

WAXAHACHIE.—OPERA HOUSE (J. M. Canby, mgr.): Albert Taylor co. March 21, 22 in A Royal Rival, Siege of Alamo; fair business.

GAINESVILLE.—BROWN'S OPERA HOUSE (Fred Frasher, mgr.): Georgia Camp Meeting March 26; mediocre co.; fair house.

HILLSBORO.—LEVY OPERA HOUSE (Morgan and Bounds, mgrs.): Spedden and Paige Comedy co. March 21-26; good performances; fair business.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): A Runaway Tramp March 22; poor performance and business.

TEXARKANA.—HARDIN OPERA HOUSE (J. M. Drake, mgr.): A Runaway Tramp March 26; fair co.; poor house. Hans Hanson 28. Hoity-Toity 2.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Clay Clement March 23 delighted good audience, receiving numerous curtain calls.

MEXIA.—OPERA HOUSE (I. H. Kamsler, mgr.): Telephone Girl March 16; poor co.; good house. Davy Crockett 16.

DENTON.—WRIGHT OPERA HOUSE (V. E. Flow, mgr.): Georgia Camp Meeting March 25; good co.; very good house.

PARIS.—PETERSON THEATRE (W. E. Knight, mgr.): Clay Clement in The New Dominion March 22; fair business; pleased.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Florence Roberts March 21-24 in Gioconda, Sapho, The Unwelcome Mrs. Hatch, Peggy Thrift; co. and houses good; well pleased. Denman Thompson 25, 26.——GRAND THEATRE (Jones and Hammer, mgrs.): Murray and Mack 21-23 to capacity. Down by the Sea 24-26; poor co.; fair houses.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Down by the Sea March 23 pleased good house. The Crisis 4. Daniel Sully 6. Mozart Symphony 25.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Stetson's U. T. C. March 26, as usual, to large business. Dockstader's Minstrels 30; everything new and up to date; S. R. O. More than Queen 9. Night Owls Burlesquers 13. Marks Dramatic co. 18-23. Alvin Joslyn 26. Under Southern Skies 27.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Lovers' Lane March 25; excellent satisfaction; fair house. Wealth and Poverty 7. Night Owls 9. Marks Brothers 11-16. Alvin Joslin 20. Foxy Grandpa 26. Under Southern Skies 28.——ITEM: Mgr. Lapoint has just completed a new rural play for Dan Darleigh.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): Heart of Texas 22.——KNIGHT OPERA HOUSE (Walter Metcalf, mgr.): National Stock co. March 28-2 in The Sleeping City, An Indiana Romance, The Dark Continent; co. good; small business owing to Holy week.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Under Southern Skies 30.——LIBRARY HALL: Howard Stock co. 11-16.——ITEM: C. H. Prouty, advance for Klark-Urban co., has leased Library Hall and takes possession 21.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shields, mgr.): The Chaperons March 24; excellent co.; good business. The Professor's Love Story 28 (return); good co.; fair business. Maxine Elliott 2. Marie Cahill in Nancy Brown 4. Bennett-Moulton Stock co. will begin an engagement 5, presenting Darkest Russia; popular prices.——GRANBY THEATRE (Otto Wells, mgr.): Bijou Opera co. 28-2, presenting The Ameer; good performance to S. R. O. Her First False Step 4-9.

SUFFOLK.—CITY HALL THEATRE (Lloyd and Dennis, mgrs.): Florodora March 23; large and well pleased audience. Edgar Perry 16.——ITEM: The Southern train from Danville, bearing Florodora co., was wrecked at Nelson, 20 miles east of Danville, and did not reach Suffolk until 7.30. Owing to the late hour of arrival the co. could not use their scenery. There were no serious accidents, but the Southern Railway paid about $1,000 for claims.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, mgr.): King Dodo March 16 pleased large audience. The Storks 18; satisfactory performance; splendid business. Peck's Bad Boy disappointed good house 23. Haverly's Minstrels 26; excellent co; top-heavy house. James Boys in Missouri 29; play nicely mounted; good business. Hearts of Oak 30; co. and business very poor. Ezra Kendall 4.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee; Charles W. Rex, mgr.): Mr. Dooley March 22; fair co. and business. Professor's Love Story 25; good co. to fair business. The Chaperons 26; co. and business very good.——BIJOU THEATRE (Jake Wells, mgr.; Charles I. McKee, bus. mgr.): Her First False Step 28-2 pleased good business. Bijou Opera co. 4-9.

NEWPORT NEWS.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Funny Mr. Dooley March 21 pleased small audience. Peck's Bad Boy 22; poor business. Academy Stock co. 23, 24, 26, presenting The Girl I Left Behind Me; pleased. Chaperons 25 pleased fair audience. Academy Stock co. 28-2, presenting Three Hats and vaudeville. Wizard of Oz 7.

ROANOKE.—ACADEMY OF MUSIC (Allen Jenkins, local mgr.): Damon and Pythias 4. Harris Nickel Plated Shows 7.

WASHINGTON.

NORTH YAKIMA.—LARSON'S THEATRE (E. Fournier, mgr.): Raymond co. March 21, 22; did not make good. Ward and Wade's Minstrels 26; arrived 7.30; delayed train; pleasing performance; fair business. Stetson's U. T. C. 29. Rose Coghlan 31. Blanche Walsh 9. Game Keeper 12.

TACOMA.—THEATRE (Calvin Hellig, mgr.): Old Homestead March 20, 21 to good houses. Ward and Wade 25; fair house; some good features in their minstrelsy.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Alberta Gallatin in Ghosts March 26; fair business; excellent performance. Wilbur Mack co. opened a week's engagement in Under a Shadow to S. R. O. 28. Other plays: A Gay Bachelor, Grit the Newsboy, East Lynne, The Girl I Love, Hearts of Oak 29; fair business. Hi Henry's Minstrels 4. Kate Claxton 7. Lost River 20. E. Shipman in Othello 21.

WHEELING.—COURT THEATRE (E. B. Fransheim, mgr.): Lewis Morrison in Faust March 26; drew light business. Chinese Honeymoon 29; fair business. Checkers 4. The Storks 9. Mildred Holland 12, 13.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Katzenjammer Kids 24-26; light business. Through the Centre of the Earth 28-30; fair business. In Convict Stripes 31, 1. At the Races 4-6. The Parish Priest 7-9.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (R. A. Farland, mgr.): Chinese Honeymoon March 24 pleased good business. The Beauty Doctor 29; excellent co. to fair house. Fatal Wedding 31. Volunteer Organist 5. Alberta Gallatin in Ghosts 7. Black Patti 14. Harry Leighton in Othello 18. Keller 20.

HUNTINGTON.—THEATRE (M. E. Rice, owner and mgr.): Hello, Bill (return) March 24; good business; audience pleased. Ernest Seton Thompson 29; fair business. Hi Henry's Minstrels 4. Eight Bells 15. Tim Murphy 18. Lost River 21.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): The Fatal Wedding March 30; ordinary cast; play pleased; big house. The Volunteer Organist 6. Harry Leighton in Othello 13. The Spider and Fly 25.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Fred High March 29 pleased fair house. The Little Homestead 30; good house; excellent performance.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Lyman Twins in At the Races March 24; excellent show and business. Kate Claxton in The Two Orphans 6. The Two Sisters 10 canceled.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): The Volunteer Organist 8. Othello 11. Joshua Simpkins 16. Alberta Gallatin 19.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.): Legally Dead March 24; fair performance and business.

WYOMING.

LARAMIE.—NEW GRAND (William Marquardt, mgr.): Ten Nights in a Bar Room March 28.——OPERA HOUSE (H. E. Root, mgr.): Dr. Morris lecture and vaudeville 28. McFadden's Flats 30. Richards and Pringle's Minstrels 6. Noble's Dramatic co. 7-9.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): Ten Nights in a Bar Room March 25; fair co.; poor house. Richards and Pringle's Minstrels 5. Noble Dramatic co. 11-16.

WISCONSIN.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Florence Stone in Resurrection March 23; good business. Brown's in Town 25. Side Tracked 26, 27, to large receipts.——ITEM: A stock co. headed by Florence Stone and comprising most all of the members of her co., which just closed here in Resurrection, will appear here shortly in repertoire of plays, including The Great Ruby, Shenandoah, Barbara Frietsche, Charity Ball, Mistress Nell, Romeo and Juliet, and Hoyt's A Texas Steer.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Meyers, mgr.): Francis Wilson in Erminie March 23 delighted fair, enthusiastic audience. Kennedy Players 21-26 (except 23). Plays: The Boy from New York, The Midnight Express, Two Jolly Tramps, Sapho, Grit, Tom Sawyer; good business; satisfactory co. Barlow's Minstrels 30. Happy Hooligan 2.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Way Down East March 25; house packed; performance fine. Kennedy Players opened 27-2 in The Midnight Express to crowded house. Happy Hooligan 6.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Stetson's U. T. C. March 27 drew very good topheavy business. Barlow Minstrels 28; very fair co.; large business. A Romance of Coon Hollow 3. Kennedy's Players 4-9.

NEENAH.—THEATRE (William C. Wing, mgr.): Way Down East March 26; S. R. O.; co. fine. Stetson's U. T. C. 2. Uncle Josh Spruceby 8. William Owen in When Louis XI Was King 12. Winneger Brothers 25-30.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Happy Hooligan March 21; good business. Brown's in Town 24; good performance to good house. Midnight Express 26 pleased good house. Side Tracked 2. Girl of '76 26 canceled.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, mgr.): Happy Hooligan played to $463.25, March 26; audience pleased. Stetson's U. T. C. 7.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Neuman, mgr.): Happy Hooligan 3. Two Orphans 6. William Owen 19. Humpty Dumpty 27. Elmore Sisters May 1. Thanhouser Stock co. in Parsifal 12.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Kennedy's Players in Rip Van Winkle March 23; fair house. Barlow Minstrels pleased good house 29. Happy Hooligan 31.

BARABOO.—GRAND OPERA HOUSE (F. E. Shults, mgr.): Uncle Josh Spruceby March 22; good house; performance pleasing. William Owen in When Louis XI Was King 1.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Barlow's Minstrels March 27; good business; house full. Stetson's U. T. C. 28; good house; pleased. A Thoroughbred Tramp 3.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): The Missouri Girl March 22 pleased very large audience. Down in Mobile 28; co. fair; fair house. Way Down East 12.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Down Mobile March 23; good house. Stetson's U. T. C. 3. Mystic Workers 5. Happy Hooligan 7. Way Down East 9.

WAUSAU.—GRAND (C. S. Cone, mgr.): Wedded and Parted March 23 pleased good house. Happy Hooligan 25 pleased good house. Down Mobile 27 pleased fair house.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Happy Hooligan March 21 pleased packed house. Frederick Warde and Louis James 30. William Owen 31. Howard Kyle 5.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Uncle Josh Spruceby 5. When Knighthood Was in Flower 9.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Stetson's U. T. C. March 29; crowded house from pit to dome. Way Down East 3.

MARINETTE.—SCOTT OPERA HOUSE (D. J. Robson, mgr.): The Missouri Girl March 23 pleased large house. Down Mobile 29.

MERRILL.—BERARD OPERA HOUSE (Charles Quin, mgr.): U. T. C. March 29 canceled. Midnight Express 2. Frank C. Long Stock co. 5-9.

WAUPACA.—CITY OPERA HOUSE (Walter Secor, mgr.): Stetson's U. T. C. 6. Capatola (local) 11.

APPLETON.—THEATRE (J. A. Hawes, mgr.): U. T. C. March 31.

LA CROSSE.—THEATRE (J. Straa, mgr.): Willis Stock co. March 21-26 to good business.

CANADA.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): More Than Queen March 26, 27; performance fair; business small. Show Girl 28, 29; satisfactory performance; good houses. Isle of Spice 30, 31. Dockstader's Minstrels 1, 2. Silver Slipper 3, 5.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): The Governor's Son 24-26; one of best plays seen in this house this season; crowded houses. Martin's U. T. C. 28-30; satisfactory production; good business. Only a Shop Girl 31-2.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): Peggy from Paris March 22; well received; S. R. O. More than Queen 24; splendid co.; good house. The Governor's Son 28 pleased fair house. The Show Girl 30. Miss Bob White 31 canceled. Earl of Pawtucket 1. Isle of Spice 2. Silver Slipper 7. Bonnie Brier Bush 12. Under Southern Skies 14. Chicago Orchestra 15. Sign of the Cross 16. Foxy Grandpa 26.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Four Marks opened March 28-2 to good business in A Red Cross Nurse.——ITEMS: R. A. McVean, formerly of our theatre, is the bustling manager for Mr. Marks, and his old friends were pleased to see him again.—Floods have put out furnaces and lights and it will be impossible to open again for a few days. Coal oil lamps had to be used last night, 28.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): Gordon Shay Opera co. in Il Trovatore March 14 and Bohemian Girl 15; excellent performances. U. T. C. 22; poor co. Anna Held in Mam'selle Napoleon 25. Blanche Walsh 29. Rose Coghlan 7. Silver Slipper 11, 12. Charles B. Hanford 29. Mary Mannering 30.——PEOPLE'S THEATRE (Carl Berch, mgr.): Allen Stock co. in The King of the Opium Ring 21-26; good business. The Fatal Wedding 28-2.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): The Governor's Son March 21-23; clever co.; fair business. Wills Musical Comedy co. 24-26; drew good houses. Only a Shop Girl 28-30; opened to good and well pleased house. Martin's U. T. C. 31-2. More Than Queen 4-6. Night Before Christmas 7-9. Isle of Spice 11-13. Superba 14-16. Silver Slipper 17-19. Sign of the Cross 21-23.

BERLIN, ONT.—OPERA HOUSE (C. E. Moyer, mgr.): The King of Detectives March 31.——ITEM: G. O. Philip, formerly manager of the Berlin Opera House, and J. D. Eagan, manager of the Galt Opera House, have leased the Casino, Grand River Park, at Bridgeport, a suburb of Berlin, and intend running it as a Summer theatre during the season. A number of good attractions have been secured.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Summers Stock co. closed March 21-26 to satisfactory business. Isle of Spice 28; drew full house; well received. King of Detectives 29; good business. J. H. Stoddart in The Bonnie Brier Bush 31. The Governor's Son 1. The Show Girl 2. The Red Feather 7, 8.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): W. R. Dailey Stock co. March 22-26 in The Fire Patrol, The Jilt; business good; fine performances; co. lays off Holy Week 28-2, reopening Easter Monday for two weeks in Arrah-na-Pogue 4-6 and The Fatal Card 7-9. Nordica 11. The Hazzed Hero 18-23. Fiske Stock co. 21-May 7. Side Tracked 9-11.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): J. H. Stoddart 2. The Sign of the Cross 7. Adelaide Thurston 12.——ITEM: Tom Walsh, who will again manage the Fairmount Park Theatre for the Summer, is expected here to take charge shortly.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Aubrey Stock co. March 21-26; good co. and business. Plays: Devil's Island, The Prince and the Sword, Dangers of Paris, The Fire Patrol, The Land of the Living, The Deserted Wife, Lost in New York, Summers Stock co. 28-2.

HAMILTON, ONT.—GRAND OPERA HOUSE (Whitney and Small, props.; A. R. London, mgr.): Bonnie Brier Bush March 28; delightful performance to large and well pleased audience. Isle of Spice 29; first-class performance; packed house. Governor's Son 30. Show Girl 31, 1. King of Detectives 2.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, mgr.): The King of Detectives March 25 pleased large audience.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): Shamrock Concert co. 21-31.

SHERBROOKE, QUE.—CLEMENT THEATRE (E. Mortimer Shuter, mgr.): Lovers' Lane March 21, 22; pleased fair business. Klark-Urban co. 4-9. Silver Slipper 21. Sign of the Cross 25, 26. McDowal Concert co. 27.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Harold Nelson co. March 21-23, in Hamlet, Richelieu, and Shylock; large houses. Rosemary 24-26. The Burglar 31, 1. Brown's in Town 2. When Knighthood Was in Flower 12-14. Martha 20-22.

VICTORIA, B. C.—THEATRE (Joseph Boscowitz, mgr.): Anna Held in Mam'selle Napoleon March 24; full house; audience well pleased. Harold Bauer, pianist, 22; fair house; delighted audience.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): Marks Brothers March 21-26; good business. J. H. Stoddart in Bonnie Brier Bush 29; S. R. O. Four Cohans 31.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (S. C. Carman, mgr.): Governor's Son March 29 pleased good audience. Earl of Pawtucket 2. Watkin Mills 11.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): Night Before Christmas March 24; good house; performance excellent. King of Detectives 30. Sign of the Cross 5.

ORILLIA, ONT.—OPERA HOUSE (Thompson and Robbins, mgrs.): Royal Scots Concert co. March 29. The Sign of the Cross 14.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): The Golden Cliff 4. Sign of

AMATEUR NOTES.

On the afternoon and evening of last Saturday the alumnae of Smith College performed on the stage of the Carnegie Lyceum in three one-act plays. They were Nance Oldfield, Gringoire, and one by Edmond Rostand, The Romancers. The object of the theatricals was to raise money for the Smith Students' Aid Society, a benevolent organization whose purpose is to lend money to needy Smith students.

The young people of St. Patrick's parish, Buffalo, will give a three-act drama, entitled The Vagabonds, at St. Stephen's Hall on Monday evening, April 11. Following is the cast: Bascom, John Reilly; Leonard Trecor, John Condon; Major Tompa, Charles Villiaume; Jones Dilworthy, George Sells; Percy, Thomas Cantlin; Barney O'Toole, J. McCarthy, No. 2; Club Finch, William Hannavan; Ephraim, J. McCarthy, No. 1; Alice, Mayme Moriarty; Mother Carew, Gertrude Manning; Peggy, Ora Cole; Charlotte, Clara Schleb. The play will be given under the direction of J. P. Riley, and dancing will follow.

The Knights of Maccabees, at Glens Falls, N. Y., recently gave a very successful minstrel performance at Keefe's Hall under the title of the Cowboy Minstrels. Thirty-five well-known amateurs dressed as cowboys took part in the affair, which consisted mostly of musical selections and songs. The company is under the management of M. D. Mosher and W. R. Austin, and will make a tour of the surrounding towns. Tracy Brennen, formerly of the Ben Hur company, directed the musical portion of the programme. A feature which attracted much attention was a noonday parade.

Barnard sophomores will give their annual play this month. There will be two performances, one for the college and one for the public. Eugene Sanger will superintend the coaching and staging of the production, which will be The School for Scandal. It will be given on April 29 and 30, in the Brinkerhoff Theatre. Linette Metcalf will be the Sir Peter Teazle; Joseph Surface, Clara M. Applegate; Charles Surface, Romola Lyon; Sir Benjamin Backbite, Annie F. Fisher; Careless, Charlotte B. Fountain; Moses, Abigail Talbot; Lady Teazle, Blanche Marks, Lady Sneerwell, Jeanette Wick; Mrs. Candour, Florence Beekman, and Maria, Florence Nye. The undergraduate committee in charge of the play consists of Rosa Fried, chairman; Faith Chipperfield, May Newland, Irma Seligman, Grace McColl, Natalie Shinn, Elisabeth Evans, and Mary Murtha. Elaborate preparations are being made for the celebration on April 17, the date of the gift of the plot of ground that will be known as the Milbank Quadrangle. It has been decided to call this "Field Day" and to celebrate it annually. There will be a basketball tournament for women and tennis games. Dean Gill has appointed a student committee to look after the celebration, as follows: Helen Elting, Edith Handy, Faith Chipperfield, Emma Burchenal, Josephine Pratt, and Clara M. Applegate.

Utopia Rebekah Lodge of Odd Fellows, in Worcester, Mass., will give a comic opera in the middle of April in the Worcester Theatre. The piece to be given is King Jollity, composed by E. Fales, of Brattleboro, Vt. The following committee has been appointed to select a cast: C. F. Hanson, chairman; Mrs. Charles Zeeter, secretary; A. C. Woodward, treasurer; Mr. and Mrs. Elmer Carpenter, Dr. and Mrs. Alice Kendrick, Dr. and Mrs. Dudley Douglass, Mr. and Mrs. P. E. Kidder, Mrs. Ella Brown, Mrs. Phoebe Pierce, Mrs. Josephine Oxley, Mrs. Fred Palmer, Mr. and Mrs. Mark Vail, Mrs. A. Leland, Mrs. Fred Hinchley, Mrs. Joseph Sanford.

Dash and melody characterized the minstrel entertainment given in Lyceum Hall, Woburn, Mass., by the St. Charles C. T. A. Society. John T. Watt was manager, Daniel J. McColgan, Jr., interlocutor, and Lizzie Calnan was pianist. Bones, Peter W. Holland, Daniel T. Callahan, John J. Lynch; tambos, James F. McDermott, G. Fred Watt, Jr., John F. Costello; soloists, John F. Halliday, P. Joseph Dugan, Thomas H. Hardy. The chorus: Thomas F. Hoy, James E. Meehan, Peter P. Meehan, Dennis F. Murphy, Daniel J. Moreland, Patrick T. Goode, Charles G. Hurley, John J. Hardy, James L. McGovern, Charles V. Harney, Harry F. Tahy, Joseph L. McDonald, James J. Hogan, Joseph J. Devlin, William E. Goode, William J. Ahern, John J. O'Brien, William J. Haney, George J. Casey, Edward W. Holland, Thomas B. Gorman, Frank E. Brennan, William F. Nash, Dennis P. Hogan, Philip H. McDermott, Charles H. McDonough, Thomas F. Connor.

A Shakespearean Conference, a playlet introducing some of that dramatist's most prominent characters, was successfully presented by students at the Keystone State Normal School, at Kutztown, Pa., March 20. Set off by exquisite costumes, the student-actors gave a production which delighted the audience of 800 persons who packed the chapel. Among those who carried off the honors for their clever acting were Elsie Lew Fonte Sittler as Juliet; Mayme Eleanor Lenhart as Cleopatra; Elizabeth M. Berger as Lady Macbeth, and May Florence Mayer as Desdemona. Other members of the cast were Fred W. H. Gabrio as Macbeth; Allen S. Meck as Hamlet; Zeplu Brandes as Cawdor, and W. E. Shurman as Romeo.

The Merchant of Venice, which was given in the school hall at Worcester, Mass., quite recently, by the boys of the junior class in Worcester Academy, was repeated by request on March 14, in Tuckerman Hall, in the Woman's Club Building, and was so good as to deserve commendation. Strong it was in its way, and appealed directly to the intelligence of those who listened. Before everything else one was impressed with the good taste and refinement which characterized the work of the students as a whole.

The Footlight Club of Philadelphia, Pa., is preparing for another production of Trelawney of the Wells next Fall. St. James' Hall, at Thirty-eighth and Market streets, was crowded when the curtain rose on this play on March 19. Following are the members of the club who took part: Mrs. Anna Ware Barnes, Helen Baldwin, William L. Bosbyshell, William A. Bulkley, George Albert Drovin, Mai Lee Emlen, Sophie Eword Farr, Joseph Craig Fox, William Henry Fox, Francis J. MacBeath, Jr., Maud Burt McCall, H. Kate Murdoch, Jessie Royer, William A. Stout, Arthur Lewis Tubbs, William H. Whitney and Charles F. Zeigler.

The first public performance of Pension Scholle, by the Deutscher Verein of Harvard, was given on March 18, in Brattle Hall, Cambridge, Mass., before a large audience of society people and students. The following evening there was another performance at Potter Hall, Boston. The cast follows: Phillip Klapproth, W. E. Sachs, '04; Ulrike Sprosser, P. G. Henderson, '05; Ida, J. W. Knauth, '07; Franziska, O. R. Koechl, '05; Alfred Klapproth, C. Ehlermann, Jr., '05; Ernst Kissling, F. W. Cloud, '05; Fritz Dernhardy, H. Hasedorn, Jr., '07; Josephine Kruger, W. H. Chase, '04; Scholler, K. H. Gibson, '04; Amalie Pfeffer, H. Henneberger, '05; Friederike, N. Edwards, '05; Eugen Rumpel, G. W. D. H. Gribble, '05; Grober, H. Bowditch, '05; Jean, R. H. Miller, '05.

In the College Hall, March 18, the Adelphi Academy Dramatic Association of Brooklyn, N. Y., gave a creditable performance of two plays, under the management of Professor Phelps MacFarlane. The first play was a one-act farce, A Woman's Won't, in which the players were: Jack B. S. Washburn, Martha G. Layton, Donald B. Abbott, Florence M. Leslie, Edward A. Leslie, Jr., and Carrie M. Bacon. This was followed by Tudor Jenk's and Duffield Osborne's skit, entitled The Baron's Victim, in which it was the evident aim of the author to satirize the modern melodrama and the methods of certain present-day actors in performing it. The players were: Margaret R. Oeland, Sara A. Johnston, Alexius M. Loughran, Reginald W. Catlin, Allison H. Baer, William E. Pritchard, J. Randolph Quinn, and Harold E. Dana. The officers of the association are: President, Donald B. Abbott; Vice-President, Florence M. Leslie; Treasurer, Harold E. Dana; Secretary, Grace L. Kerr; Business-Manager, William E. Pritchard. The patronesses were: Mrs. Phillips Abbott, Mrs. Joseph Mansfield Bacon, Mrs. Arnold W. Catlin, Mrs. Duane Cooper, Mrs. Herman De Selding, Mrs. Clarence Dunning, Mrs. Edward M. Johnston, Mrs. Daniel Loughran, Mrs. Edward A. Leslie, Mrs. William Phelps Macfarlane, Mrs. J. W. Marshall, Mrs. I. Raymond Oeland, Mrs. Emilo Pritchard, Mrs. Thomas M. Rochester, and Mrs. Llewellen Wray.

Princeton's Dramatic Club will present a comic opera soon, entitled The Man from Where. The play was written by M. Struthers Burt, the music by K. S. Clark, and the lyrics by M. S. Burt, K. S. Clark, G. T. Bispman, J. Matter, E. D. Veit, R. S. Barbee, and H. L. Dillon. The play will be given in Princeton on April 7, in Montclair on April 16, in New Haven on April 29, in New York on April 30, and in Philadelphia on May 6.

More than one hundred and seventy society people have been enrolled as members of the cast to produce The House That Jack Built at the Mason, in Los Angeles, on the evenings of April 8 and 9, with one matinee performance. The rehearsals are in charge of Margaret Martin, of Chicago. The principal character is that of Mother Goose, which will be assumed by Hortense Childs, while May Ridgeway will be the Queen of Hearts. King Cole, the leading male character of the production, will be taken by George Stamm, with Miss Duffett as Jack Goose. Other leading characters are the following: Mary, All Tattered and Torn, Earl Godby; Priest, Harold Landreth; Bobbie Shafto, Adolph Leonard; Little Man With Gun, Julian Brannan; Dr. Foster, Lyman Ellis; Taffy the Welshman, Robert Bryant; Polly Flinders, Lucille Chandler. Guests include: Bo-Peep, Mrs. Morgan; Old Woman in Shoe, Miss Prewitt; Mother Hubbard, Miss Chapin; Mrs. Jack Spratt, Miss Winder; Mr. Jack Spratt, Clifford Biddleston; Jack, Richard Ingraham; Jill, Brownie Coulter; Boy Blue, Laurence Barker; Crooked Man, Kenyon Lee; Tommie Tucker, Wilford McKinley; Simple Simon, William Lovet; Little Man in Leather, Warren Miles; Jack Horner, Lynne Behn. Then there are six maids of honor to the queen, three crows, three Humpty Dumpties, twelve young women in the scarf dance, twelve young men in the king's guards, twenty-four blackbirds and a large flower chorus of more than one hundred children.

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